

THE MUSICAL TIMES

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MICHAELMAS HALF-TERM begins Thursday, November 4.

Entrance Examination, Monday, November 1, at 3.

Chamber Concert, Thursday, November 4, at 3, and Wednesday,
November 24, at 3.

Fortnightly Concerts, Saturdays, November 13 and 27, at 3.

Voice-Culture Examination. Last day for entry, November 15.

Broughton Packer Scholarship for Violinists. Last day for entry,
November 11. George Mence Smith Scholarship for Female Vocalists
(of any voice); Sainton Scholarship, and Charles Oldham Scholarship,
in Violin-playing. Last day for entry, December 14.

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Hon. Secretary: CHARLES MORLEY, Esq.

The CHRISTMAS HALF TERM will commence on Monday,
November 8.

The next Examination for Associateship, A.R.C.M., will take place
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ÆOLIAN HALL.

MONDAY, NOVEMBER 22, AT 3.15.

MR.

PERCY SNOWDEN SONG RECITAL.

(UNDER THE DIRECTION OF MESSRS. IBBS & TILLET.)

PROGRAMME.

- | | | |
|-------|---------------------------------------|---------------------|
| 1. a. | "When in Death" | Arthur Somervell. |
| b. | "Pleading" | Edward Elgar. |
| c. | "Corinna's going a-maying" | Ernest Walker. |
| d. | "Since first I saw your face" | G. A. Macfarren. |
| e. | "My Captain" | Cyril Scott. |
| f. | "Helen of Kirkconnel" | Frederick Keel. |
| g. | "Hame" | H. Walford Davies. |
| h. | "Hymn before Action" | H. Walford Davies. |
| 2. | "A Shropshire Lad" (Cycle) | Arthur Somervell. |
| | (A. E. HOUSMAN.) | |
| 3. a. | "Danny Deever" | Walter Damrousch. |
| b. | "Wilt thou be my Dearie?" | W. Y. Hurlstone. |
| c. | "Derby Ram" | W. Y. Hurlstone. |
| d. | "Come to me in my dreams" | Maud Valérie White. |
| e. | "The Bonny Earl" | Maud Valérie White. |
| f. | "Trottin' to the Fair" | C. V. Stanford. |
| g. | "Where be goin'?" | Arthur Somervell. |
| h. | "Devon Doggerel" | Harold Gregor. |

Tickets: 7s. 6d.; 5s.; 2s. 6d.; 1s., may be obtained at
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November 25, 1915. 12 Noon.—Lecture, "Improvisation." By Dr. J. H. Lewis. Chairman: Rev. Noel A. Bonavia-Hunt, M.A.

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As PERFORMERS.—Doris Ida Cowen, Florence Mary Hague, Rachel Lea Hammand, Janey Taylor Horne, Francis Leo Keffe, Phyllis Adeline Veale.

Examiners: Henry Beauchamp, Agnes J. Larkcom, Thomas Meux, Arthur Thompson.

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As PERFORMERS.—Celia Franklin, E. Gwendoline Holloway. Examiners: Carlo Albanesi, Henry R. Evers, Evelyn Howard-Jones, Thomas B. Knott, Herbert Lake, Tobias Matthey, Cuthbert Whitmore.

ORGAN PLAYING.—Frederick William Dickerson, Alfred Henry Harvey, Edwin Washington Wilders.

Examiners: Stanley Marchant, Mus. Doc., Henry W. Richards, Mus. Doc., Reginald Steggall.

VIOLIN PLAYING.—As PERFORMER and TEACHER: Joseph Butterworth.

As TEACHERS.—William Gilbert Botteley, Gretta Davies, Grace Muriel Donald, Margaret Hope Johnson, Helen Caroline Milne, Gertrude Alice Morgan, Eleanor Mary Richards.

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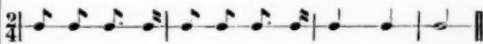
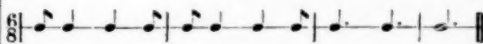
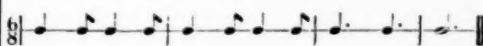
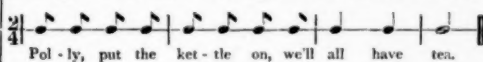
HUGO WOLF AND THE LYRIC.

BY ERNEST NEWMAN.

The Editor of the *Musical Times* is kind enough to suggest that I should supplement the merely negative results of my examination of certain aspects of Brahms's lyrical writing by an exposition of Wolf's counter-merits in the same field. As, however, I have enlarged on most of these points in my book on Wolf, I do not think it necessary to go over them all again here; though a few supplementary remarks and a correction of some common misconceptions may not be out of place.

The most frequent misconception with regard to Wolf is in connection with his 'declamation.' The whole subject of declamation in music is, indeed, in a state of great confusion. That whatever liberties some of the older composers may have permitted themselves with poetry, a modern composer should be careful not to wed the words to melodies that make nonsense of verbal accents and quantity—this, I suppose, will hardly be disputed by anyone. As we have already seen, even the Brahmsians, in apologising for the slight violence that is done to the sense of the words in 'Wie bist du, meine Königin,' ask us not to attach too much importance to the 'momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe'—a plain admission that it is the primary duty of the composer to respect verbal values. But one needs to guard against the mistaken notion that there is one way only in which a given line of poetry can be accurately 'declaimed' in music. I venture to think that M. Romain Rolland goes a little astray in his treatment of this subject in his 'Notes sur Lully.'* He tells us how Reichardt, when setting Goethe's lyrics to music, used to get the poet himself to declaim them to him, note down the declamation, and then try to reproduce the same values in his music. M. Rolland goes on to say: 'A comparison of the same poems in the various musical accentuations given to them by musicians of different epochs—all equally solicitous for accentuation—enables us to fix the varieties of poetic declamation during a century. The musicians have more or less consciously transposed into music the manner of declamation of their epoch; and in their melodies we hear again the voices of the great actors who were their models, or who were accepted as authorities in their own circle. So it was with Lully: his musical declamation brings before us that of the Comédie-Française of his time, and especially that of the [actress]

Champfemlé.' Surely there is a triple error here. In the first place, whatever may have been the practice of a great *operatic writer* here and there, it is certain that the *lyrists* have never troubled themselves in the slightest about the declamation of actors. In the second place, there is no such thing as 'the declamation of an epoch'; actors of the same epoch declaim in different styles, and composers of the same epoch adopt different systems of declamation in their songs. Who could guess, for instance, from an examination of their lyrics alone, that Wolf and Brahms were of the same generation, and actually lived in the same town? And in the third place, it is impossible to fix upon any one way of 'declaiming' a poem in music as the only right one. There may be half-a-dozen ways, to none of which could objection be taken. 'Polly, put the kettle on, we'll all have tea,' for example, might with equal reason be set to melodies having, among others, the following different note-values:



It is quite impossible to record in musical notation the thousands of minute shades of difference there may be between one way of speaking a line and another; so that the best musical declamation can never be anything more than a compromise. Though Wolf's declamation is, on the whole, a model of fidelity to speech-values, it cannot be denied that now and then he sacrifices the proper proportion of a syllable in order to avoid disturbing the outline of a melodic figure, just as Brahms and hundreds of other composers have done. But after all, these lapses are rare in Wolf, and exceedingly rare in his maturer works. On the other hand, a great deal of misunderstanding exists as to the purpose of some of Wolf's accentuation. In an article that appeared a few years ago in an American magazine, combating some of my own opinions on Wolf, the writer displayed a curious insensitiveness to the subtleties and delicacies as distinct from the mechanics of poetic scansion. In the song 'Tretet ein, hoher Krieger,' for example, he thought such stresses as the following 'unfortunate or even absurd':



But Wolf *deliberately* lengthens the 'mir' in order to throw it into special relief—a very different proceeding, of course, from making a naturally short syllable long merely because the melody,

* In the volume 'Musiciens d'autrefois.' The reader should be warned that the English translation of this book, that appeared recently, is rich in inaccuracies.

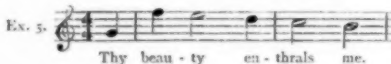
originally conceived without reference to that particular line, happened to have a long note at that point :



This is defensible on the same lines as No. 1.



In both these cases only an ear that could not distinguish between mechanical scansion and natural flexible speech could imagine it had detected an infelicity. The prolongations of the final syllables of 'lassen' and 'Seele' are not only justifiable by the general character of the melody and of the poem, but are in accordance with one of the commonest practices of musicians; for many a syllable that the mechanical prosodist would declare to be short by nature can with impunity be made long by the composer—for example, the word 'beauty' in the following passage :



Here the prolongation of the 'ty' would offend no one but a pedant, because the general balance of the line is felt to be all right. The first syllable of 'soldier' is not given, in ordinary speech, two or three times the time-value of the second syllable; yet no one feels that there is anything wrong with such a piece of musical scansion as this :



though everyone will agree that the stress on the second syllable of 'upon' is excessive.

In the following passage from 'Tretet ein, hoher Krieger,' we may object to the undue stress on 'ist'; but to object to the prolongation of 'wo,' as the American writer to whom I am referring did, is again simply to scan with a foot-rule instead of with the ear of a poet and a musician :



All that has happened is that Wolf, at the climax of the song, has emphasised certain significant words by means of a *rallentando*. Instead of writing the line thus :



as another composer might have done, he preferred to write it in a form that suggests just the emphasis a speaker would give to the words. It is a little too bad to hold Wolf responsible for the lack of poetic and musical understanding of some of his critics. If anyone tells me he does not like the melody Wolf has written to the line, I might not agree with him, but I would recognise that his objection is, in its way, an æsthetic one; but to quote the line as a specimen of 'unfortunate or even absurd stress' is to write, not Wolf's epitaph as a judge of poetic values, but one's own.

Here and there, as I have said, valid objections may be taken to Wolf's accentuation. As a rule, little weaknesses of this kind show themselves in his lyrics of the folk-song type, in which the effort to maintain a certain uniformity of melodic and rhythmic pattern leads now and then to the prolongation of a syllable or an excessive stress on it. It is precisely because Brahms was so obsessed by German folk-song that his lyrical forms are so often mechanical—a point that is forgotten both by those who commend him for his devotion to folk-song, and by those who prescribe English folk-song as the model for our own composers.

But as a musical notation that shall accurately reproduce the more delicate values of speech is impossible, and as, in any case, a line of poetry may be phrased by different composers in different ways, we must be tolerant rather than dogmatic in these matters. What we can never tolerate, however, is a misplaced accent that either perverts the meaning of a line or greatly weakens the force of it. A striking example of an error of this kind is to be seen in Schubert's setting of Goethe's 'Prometheus.' At the end the chained Titan hurries defiance at Zeus, his oppressor—'Here sit I; men do I make in my own image,—a race that shall resemble me,' &c. Schubert, being too much engrossed in working out the accompaniment figure indicated in the following quotation :



weakly allows the all-important 'mir' in the voice part to slip in almost unnoticed at the end of a bar, while the relatively unimportant 'gleich' receives the whole force of the strongest musical accent of the next bar. Wolf rightly not only stresses the 'mir,' but throws it into extra relief by giving it a higher and a longer note than any of the others:



(To be continued.)

THE SCORES OF BERLIOZ AND SOME MODERN EDITING.

BY TOM S. WOTTON.

One result of the War has been that musicians have had their attention drawn more particularly to the general untrustworthiness of modern German editions. The truth indeed was long known to the few, but the many had not quite grasped it. Some were too busy to inquire closely into the matter; and others preferred to indulge in that ignorance which is bliss. After all, the editions were well engraved, artistically produced, and, above all, cheap. It really was not of great consequence that Herr X, Dr. Y, or Prof. Z had eliminated a few bars here, or altered the phrasing there, had changed the dynamic signs in one place, or introduced harmony or even passages of his own in another. The result was not displeasing,—and it was cheap!

But the subject is of great importance. As Saint-Saëns says, in his 'École Buissonnière,' of Berthold Damcke, who assisted Mlle. Pelletan in her magnificent edition of Gluck, 'he was of the same race of those German professors, who have since become legion, whose nefarious influence is such that, in a short time, the ancient editions having disappeared, the works of Haydn, Mozart, Beethoven, even Chopin, will have become unrecognisable.' Amongst Damcke's sins were the changing of Gluck's *Hautes-contre* (male altos) to contraltos, and the marking of his clarinets as being in C, when the composer specified merely 'clarinets,' leaving it to his performers to choose the form of instrument (in C, B♭, D, &c.) suitable to the key, for clarinets in those days did not possess a full chromatic scale, and thus could not play in every key. *Coups d'archet* were added by Damcke, and in 'Armide' he even went so far as to re-orchestrate the ballet airs, 'believing naively that he was fulfilling the author's intentions.' It must be

added that some of Damcke's errors were continued in the operas published after his death, as Mlle. Pelletan wished to preserve the unity of the edition.

In 'Beethoven and his IX. Symphonies,' the late Sir George Grove remarks on the 'curious disregard of the composer's [Beethoven's] wishes' displayed by the editor. But we have to come to more recent times to appreciate the full flavour of the iconoclastic spirit pervading German editing of scores. Of this we can have no better example than the so-called Complete Edition of Berlioz's works, which is not complete, and probably never will be. In this the Leipzig publishers' part is thoroughly well done. The engraving is clear, the scheme of the edition excellent, and the price moderate. Their fault lay in their choice of editors. Yet, on the face of it, they would appear to have chosen wisely,—Felix von Weingartner, under whose direction fine performances of Berlioz had been given, and the late Charles Malherbe, who not only possessed a valuable collection of Berlioz's autographs (now in the Library of the Conservatoire), but had done creditable work in the way of analyses for concert programmes. There does not seem to be much doubt that the leading spirit was the former, M. Malherbe being too amiable a man to struggle successfully against Teutonic arrogance.

Whether a conductor makes an ideal editor is a moot point. Having made an effect with some particular reading of a work or a passage, it does not take much self-persuasion for him to believe that his author intended that reading, even though his absolute text is opposed to it. On the other hand, a conductor is able to elucidate many technical points not understandable by one who has only heard an orchestra from the auditorium. In Weingartner's case, this ability was, however, tempered by the fact that he was not conversant with French orchestral traditions, as is proved by his mutilations of Berlioz's bassoon parts. Worse still, neither of the editors knew the whole work of their author. They not only dealt with one score, ignorant of those that were to follow, and thus had to change constantly their method (if they ever possessed one), but they had little acquaintance with Berlioz's literary work and letters, in which many hints may be found. As an example of the latter may be cited a letter to Liszt (June 27, 1852), in which Berlioz, referring to the two violins and violoncello behind the scenes in the last movement of the 'Harold' Symphony, points to an error in the second violin part in the French edition, and remarks that he wishes two oboes and a bassoon to be added to the three string parts, except for the psalmody (the repeated G's and B's). The fault of engraving is repeated in the 'monumental' edition, and the composer's wishes disregarded in respect to the wood-wind instruments.* As an example of the former, the case of the

* In a later letter to Liszt (April 12, 1856), Berlioz says that he has been engaged in correcting the faults of engraving throughout his works. These corrected scores are doubtless those that Lavoix says are now in the Bibliothèque Nationale. Such a collection, revised by the composer himself, should prove invaluable in preparing a conscientious edition of his works, which is perhaps the reason why it has been ignored by the editors of the Leipzig edition.

'Beatrice and Benedick' overture is characteristic. This appears in vol. v. of the edition, the complete opera being found in vols. xix., xx. In the preface to the former, the editors explain why no metronome time has been placed against the *Andante*. In neither the MS. nor in the French edition of the Overture are any metronome times given. These are found in the French vocal score, in which the time of the *Andante* in the Overture is given (obviously erroneously) as $\text{♩} = 25$. The editors are sorely perplexed at this, and can find no way out of the difficulty except by omitting the metronome time altogether. Yet this *Andante* occurs in the opera itself, with the correct time of $\text{♩} = 52$. The 25 was simply a not very uncommon engraver's error. But to edit an overture without having any acquaintance with the rest of the opera hardly reflects the spirit of the conscientious editor. Before starting his labours he should be saturated with his author.

Before proceeding further it must be explained that the prefaces to the volumes were supplied only to subscribers to the complete set, purchasers of single works having no means of knowing what is due to the composer and what to his editors. It is true that dynamic indications added by the editors are at times (not invariably) enclosed in brackets; but as passages are altered and the names of instruments changed without the slightest indication in the scores, this footling with *p*'s and *f*'s only gives an air of spurious accuracy to the edition. The subscribers are permitted to learn a little more, but as many of the more drastic mutilations are not mentioned in the prefaces, they are not much wiser. Much however may be gleaned from the prefaces, for, on the principle of murder will out, the criminals often betray themselves. A smattering of logic and a small acquaintance with the theory of probabilities often enables one to unmask them. But of course the French editions, corrected by Berlioz himself, though containing a certain amount of errors and negligences, help us best to arrive at the truth. As a matter of fact, most of the prefaces might be omitted, if the editors had only indicated in the score itself their additions, alterations, and suggestions. A foot-note, or a stave in different type occasionally, is mostly all that is wanted to make things quite clear.

As regards the use of different type there is an extraordinary employment of it in the Leipzig version of the 'Funeral and Triumphal Symphony.' Berlioz wrote a part for a bass trombone, which, since it is seldom found in France, he marked *ad libitum*. This being so, the editors, who are at times meticulously scrupulous in small details, have the part engraved in small type. The original ophicleide parts they give to tubas, transposing much of them into the lower octave. These are engraved in the ordinary type. Thus we have the remarkable spectacle of an edition of a man's works, in which his own music is in small type while the ideas of his editors are in unblushing large characters.

As we have seen, amongst the sins of Damcke was the changing of *Hautes-contre* (male altos) into contraltos (naturally female voices). Strangely enough the modern embodiment of this 'nefarious influence' does precisely the same thing. In the 'Resurrexit' of Berlioz's early Mass (1825) the chorus is without much doubt laid out for *Dessus, Hautes-contre, Tailles, and Basses-tailles*. That this is so, is proved by the second part being written as low as C in the bass; by the editors' admission (as indeed we know from a letter of the composer's) that the lowest part is for *Basses-tailles*, as 'the term was still in use at the time when Berlioz composed the Mass'; and from the fact (admitted by the editors) that the same disposition occurs in the 'Heroic Scene,' written three or four years later. It is extremely unlikely that he would use the old-fashioned terms for the chorus in a subsequent work, if he had used the modern ones previously. The Mass was written when Berlioz was still a pupil of Le Sueur, who, as was usual with the composers of his time, employed the terms marked by Berlioz in the 'Heroic Scene.' To an unbiased person there can be no reasonable doubt but that the second part of the chorus in the 'Resurrexit' is for *Hautes-contre*. This part the editors give to contraltos, and then proceed to transpose the passages containing the low notes, explaining that they 'were obliged to alter the original as the notes in the autograph were absolutely unsingable.' We now can understand why, contrary to their usual custom, they do not mention in their preface the names of Berlioz's three upper parts. The joke of giving parts to voices for which they are not intended, and then complaining that they are unsingable, should be perceptible to even a Prussian sense of humour.

In the same work Berlioz marks an ophicleide and a military serpent, specifying the latter probably because its pitch would be more likely to be in tune with the orchestra than that of the ordinary church serpent. These two parts are given in the edition to two tubas, with the idiotic result that, in a work written in 1824-25 we find parts for instruments not invented for ten or fifteen years later. It is as flagrant an anachronism as that found in a picture by some Dutch master depicting Adam and Eve in the Garden of Eden with a student shooting wild duck in the background. There is no warranty for it! In an edition purporting to be accurate no plea of making a score suitable for modern requirements can be legitimately urged, and in this case would not have a shadow of reason in it. The excerpt from the Mass is never likely to be performed. It has merely an historical interest, inasmuch as in one passage it adumbrates the fanfare and drum parts of the later 'Requiem,' and contains others utilised in 'Cellini.' With the chorus and orchestra laid out on modern lines most of this interest vanishes.

In 'The Damnation of Faust' not only are other instruments substituted for the ophicleides, but in several numbers their parts are cut out

altogether. In the French edition Berlioz employs an ophicleide and a tuba in

- (1) The March.
- (2) The opening of the scene in Auerbach's cellar.
- (3) The ride to the Abyss.
- (4) Pandæmonium.

He writes for two ophicleides in

- (5) The drinking chorus.
- (6) The Amen fugue.

The Leipzig transcription omits the ophicleide in Nos. 1, 2 and 3, *substituting nothing in its place*: and, to add insult to injury, the editors remark childishly of the March that there is doubt as to whether Berlioz intended 'Ophicleide and Tuba' or 'Ophicleide or Tuba.' As at the end of the March the instruments are in *two* parts, one requires to be an editor of a 'monumental' edition to imagine that a single instrument can play both of them. In No. 5, the German version has the two ophicleide parts taken by the first trombone and tuba: in No. 6, by trombones I. and III. (dividing the part) and tuba. Yet in the face of all this, the editors have the effrontery to speak of 'the employment of two tubas adopted uniformly throughout the entire work in the present edition'! The two tubas are employed in *one* number out of six! And this is conscientious German editing!

But there is something else in regard to these particular mutilations. Readers of Berlioz's 'Instrumentation' will remember that he has a sly dig at a composer, 'whose skill in the art of instrumentation is eminent,' introducing into an opera several low E♭'s, impossible on an ordinary tenor trombone. (The composer was Meyerbeer, and the opera 'Les Huguenots.') Now, whatever knowledge Malherbe may have possessed, Weingartner at any rate must have known that the lowest note of a tenor trombone is E♭ until you come to the highest of the 'pedals,' B♭; and about that time he was preparing an edition of Berlioz's 'Instrumentation.' Yet, incredible as it may sound, we find that very E♭ twice on p. 122 in the part of Trombone I., substituted for the first ophicleide. It is useless to whine that some tenor trombones possess a piston for the thumb which enables them to produce the E♭. The addition of the piston is by no means universal, though, according to Strauss, it is found often in Germany for the *third* trombone, to enable it to play the parts of a bass trombone. It would be an unnecessary adjunct for a *first* trombone, such as figures in the Leipzig score. The efforts of the editors are so often genuinely amusing that one would fain find excuses for them. But in this case, alas! it is to be feared that we must be forced to admit that they have taken away a part from one instrument and given it to another that cannot perform it except under special conditions. It can be classed with the pleasant episode of the *Hautes-contre*. It may be added that while the mutilations of the drinking chorus are detailed with gusto and a certain amount of inaccuracy, not a word is breathed in the preface as to those in the Amen fugue.

Weingartner, as the ophicleide is obsolete, is given perfect liberty to substitute for it in his performance of the dramatic legend, one or more trombones (with or without thumb pistons), if he deem the effect to be good. But he has no right to embody that substitution in an edition claimed to be accurate and faithful. Other conductors may not slavishly agree with his ideas. So, for their sakes, the original scoring of Berlioz should be given, that they may be allowed to exercise their own discretion. For the orchestral student, for the musical historian, the faithful reproduction of Berlioz's orchestration is imperative. And it may be even urged on the grounds of common decency and truth. A mutilation of this description seems to justify one's suspicions as to the wisdom of appointing a conductor as editor. He is inclined to consider himself infallible, and his reading the only one possible. Edouard Colonne, who conducted more performances of 'The Damnation of Faust' than any other man, living or dead, did *not* use trombones in the drinking chorus and fugue, but two tubas. Weingartner doubtless has his disciples, but personally I would rather place reliance on the judgment of a French conductor in respect to the interpretation of Berlioz's works than that of any German.

I have said that the bassoon parts of the Leipzig transcription of Berlioz's works prove that Weingartner is not conversant with French orchestral traditions. That may or may not be the case, for unfortunately the knowledge that he was acting contrary both to tradition and to the wishes of his author would not deter him. One of the peculiarities of the modern German editor is that he boasts ostentatiously of having consulted the original manuscripts and other sources of information unattainable by the general public. Why he does so, is a mystery! He either admits he is a fool, who cannot copy correctly, or owns to being a knave, who knows the truth and deliberately perverts it. But to return to the bassoon parts. In accordance with French custom Berlioz in all his larger works marked or intended four instruments. Weingartner's simple plan of proving that he is a German editor, while Berlioz is only a miserable foreign composer, is to cut down the four bassoons to two, except in works where they are in four real parts. Thus, to name but two scores, the four bassoons of the overtures to 'The Corsair' and 'The Roman Carnival' are reduced to two, to the detriment of certain passages, such as the canon in the introduction to the latter and the solo work for the instruments in unison on p. 13 (Leipzig edition) of the former. Some slight clue to the celebrated conductor's attitude may be found in his footnote to the article on bassoons in his edition of Berlioz's 'Instrumentation.' To the author's statement that four bassoons are to be found in all large orchestras, he adds: 'This is true for Paris, in Germany, alas! still at present only two, at the most three.' It is truly touching this endeavour to adapt some of the works of the 'monumental' edition to the requirements of the Beer-Gardens of his Fatherland, but

can scarcely be considered a triumph of editing. The ridiculous result of this reduction in the number of bassoons is, that although a conductor might possess four bassoons in his orchestra, he might conscientiously refrain from using them, because in an edition declared to be in accordance with the composer's wishes, only two are specified. But throughout the volumes Weingartner evinces the profoundest contempt for the intellect of conductors. To suggest tacitly that a conductor cannot understand that two bassoons may serve at a pinch, or that he may not be trusted to supply an efficient substitute for an obsolete instrument, is to write him down as an imbecile.

The treatment of the horns in the German version is as exasperating as that of the bassoons. With the exception of a pair in certain numbers of his last two operas—the fourth horn in the Hunt in 'The Damnation of Faust,' and a single instrument in two of his minor pieces,—Berlioz used natural horns throughout his life. However, as he anticipated his works being performed in Germany, where valve horns were in general use long before they became universal in France, he at times added directions to the parts in order that German performers might not be tempted to produce particular notes by means of the valves instead of by means of the hand in the bell of the instrument, as they would perforce be played on the natural horn. Berlioz wrote for natural horns, and therefore had to introduce rests into their parts, when their *open* notes did not enter into the harmony, and *closed* (with the hand) notes were inadvisable. To transpose the parts of natural horns into another key is absurd. As the parts then stand, they are such as no competent composer would dream of writing for natural horns. As parts for valve horns, on which they would then have to be played, they exhibit even more incompetency. It is unjust to a composer, who took such pains with the details of instrumentation, to transpose his (natural) horn parts. Yet the editors have not hesitated to do this occasionally, and thus we find the original horn in A \flat alto figuring as one in F, in E \flat , in B \flat alto, and lastly, as if to show the editors' disavowal of bias, in A \flat alto. Granted that a modern horn-player transposes on his valve instrument many of the old horn parts, it does not at all follow that he would transpose according to the ideas of Weingartner, so in that respect the labours of the latter are thrown away; and in any case the performer can do better justice to his part if he knows its original notation. Mutes too are indicated in the edition, though Berlioz never employed them after his early 'Eight Scenes from Faust' (1828), and does not even mention them in his 'Instrumentation.'

The finest number in 'Cleopatra,' one of Berlioz's unsuccessful attempts to secure the *Prix de Rome*, is indubitably the 'Meditation,' with its mysterious *pianissimo* chords for the trombones, and the *pizzicato* for the violas and basses (occasionally changing to *arco*) beneath the persistent *tremolo* of the muted violins. This number he incorporated afterwards into 'Lelio,' the chorus in unison and

octave taking the place of the previous solo-voice, while the orchestra remained practically the same save for elaboration in the violin parts. Unfortunately for the accuracy of the German edition he prefixed to the later version a bar of arpeggio starting in the violoncellos and continued through the upper strings. The editors were much shocked at this! They must teach composers that arpeggios must not be executed partly by unmuted violoncellos and violas, and partly by muted violins. So they place mutes on violas and violoncellos—and leave them there for the rest of the piece! If the juxtaposition of unmuted and muted strings affects them so deeply, there is no earthly reason why the violins should not be without mutes for their half-bar of arpeggio,—they have eleven bars rest, *Largo*, wherein to fix them; or why the violoncellos and violas should not put on mutes for their half-bar,—they would have time to remove them. But no! The editors are editors, and therefore entitled to alter fifty-six bars for the sake of one, which after all may be in exact accordance with the composer's intentions. The double-basses are gratuitously given mutes, I presume, because Berlioz in his 'Instrumentation' declares them to be ineffective.

In the finale of the 'Heroic Scene' there is even a more arbitrary alteration, the time of 276 bars being changed on account of a misunderstanding in eight bars of the ophicleide part. It would take too long to go into all the details, but these are the main facts. Berlioz's autograph is not in existence, so we have to depend on the MS. of his copyist. For the finale, the latter's time indications are: for p. 67, *Allegro non troppo* ($\text{♩} = 80$) ♩ ; and for p. 78, *Doppio movimento* ($\text{♩} = 80$) ♩ . Evidently there is a clerical error here. The second ♩ should be ♩^* . A similar error has caused trouble as regards one of the tempos of the Scherzo of Beethoven's ninth Symphony.

The *Doppio movimento* is undoubtedly correct, for the main theme of the finale after appearing on p. 69 as follows:

EX. 1.



is given on p. 93 in notes of double the value, thus:

EX. 2.



There is also a figure for the violins, first in semibreves and then in quavers.

The editors declare that the copyist's error lay, not in adding a superfluous tail, but in writing an imaginary *Doppio movimento*—a highly improbable thing for a copyist to do! They say that doubling the time alters the character of the piece, and

* In the vocal score, the indications of the copyist are followed exactly, including the mistake of adding a tail to the semibreve.

renders the execution impossible, without, however, stating where and how. So they change the C to C , and alter *Doppio movimento* to *Battre à deux temps*, explaining childishly that Berlioz evidently wished the conductor to beat at first four in a bar, and then two, to give the impression that the time was doubled. Which alters the character of the piece the more, playing the theme at precisely the same pace, as the *Doppio movimento* connotes, or making it languish at half its original speed, as the editors indicate? Their ideas are scarcely in accord with the composer's description of the finale as a 'precipitous march' (letter to Ferrand, June 6, 1828). As regards rendering the execution impossible, they have more warranty. Naturally the piece after the *Doppio movimento* can generally be no more impossible than it was previously, because most of the music to the ear is absolutely the same. But on pp. 103-4 after a *poco animato* there is a passage for the ophicleide (of course assigned to a tuba in this faithful edition) which gives us pause:



Although the ophicleide was probably capable of greater powers of execution than we realise at the present time, the scales and repeated notes taken at the proper speed ($\text{C} = 80$ *poco animato*) would be quite impossible. We might be tempted to consider the scales too much for even the bassoons, were it not for certain passages for the instruments in Rossini's works. There is some mistake, and although it may have arisen through Berlioz's comparative inexperience, it is much more probable that the blame rests with either his copyist or his editors. A misreading of that fatal 'col basso,' root of so much trouble in MS. scores, would be enough to account for it. Berlioz, for instance, may have placed against the ophicleide part *col t. basso* (with the bass trombone), and the 't' has been overlooked. But that he intended the theme of this *marche précipitée* (which, by the way, seems to have been remembered by Meyerbeer for his 'Bénédiction des Poignards') to be taken on its repetition at half its initial speed is unbelievable.

In another work of the same date—the Overture to 'Les Francs Juges'—Berlioz has for the *Allegro assai* $\text{C} = 80$, according to the French edition (the autograph being non-existent), and again have the editors halved the tempo, this time without any explanation whatsoever.*

Fortunately the point can be settled by reference to a letter of Berlioz's (to Hoffmeister, May 8, 1836), in which he says that the prayer in the midst of

* Smolian, in the miniature score, has marked the correct tempo, but in Liszt's pianoforte version it is $\text{C} = 80$, probably because, owing to the difficulty of the arrangement, the proper speed would be almost impossible.

the *Allegro* is in reality an *Adagio*, of which each bar is composed of four bars of the *Allegro*, i.e. $\text{C} = 80$ (if $\text{C} = 80$ for the *Allegro* be correct) almost the same tempo as that of the opening *Adagio* of the Overture, $\text{C} = 72$. The editors would have this prayer at $\text{C} = 40$, and apparently cannot realise that at that pace it drags horribly.

As an example of the editors' foolish tinkering with dynamic signs may be instanced the bassoon passage, already cited, in 'The Corsair.' In the French edition, corrected by Berlioz, the four bassoons are marked *ff* throughout, the rest of the wood-wind having every pair of bars covered by *f* \Rightarrow *p*. That this agrees with the composer's intentions is proved from the four-handed arrangement of von Bülow, who heard the Overture under him. In the German edition, the bassoons are marked like the other wood-wind, and the idea deliberately ruined. At p. 23, bar 11, in the French edition there is a *ff* followed by a \Rightarrow with a *p* in the next bar; then at bar 15 a *cresc.* rising to a *f* on the following page. This also agrees with von Bülow's arrangement. The editors ignore the \Rightarrow and the *cresc.*, complain that the *p* 'can scarcely be accounted for' (although there has been a precisely parallel passage on p. 10), and so 'has been left away,' and thus exhibit a *fortissimo* passage of six bars terminating abruptly on a *forte*.

But one instance can be given of the editors' petty puerilities scattered throughout the edition. Berlioz, when he wished a part to be prominent, labelled it 'Solo.' This indication the editors abolish, one of their reasons being that the term is old-fashioned,—one naturally expects the works of a composer born in 1803 to be up to date! But a term employed at times by Debussy and Ravel amongst other modern French composers can be scarcely deemed 'old-fashioned,' whatever Germans may do. If Berlioz must be altered (and there is no necessity!), at any rate let him be altered in accordance with modern French ideas. The editors' other reason is, that the conductor has the score before his eyes (which the performers by the way have not!), and so knows which part should be prominent. If this be so, why in the name of wonder do Weingartner and other German composers interlard their scores with 'hervortretend' and similar expressions meaning very much the same as Berlioz's 'Solo'? At times the editors seemed to have perceived this, as when in the 'King Lear' Overture (p. 22) they cut out Berlioz's 'Solo' against the oboe and bassoon only to add an *espress.* of their own.

I have but touched on the alterations, mutilations, and impertinences of the Leipsic edition, but I trust I have shown sufficient of it to prove to any unprejudiced person that it is a disgrace to musical Germany. Aye! and a slur on France. The leading musicians there are now engaged in preparing faithful editions of some of the works of Bach, Beethoven, Mozart, &c. Is it too much to suggest that their labours might be extended to

include those of one of the greatest, if not the greatest, of the musicians of their own country?

The treatment of Berlioz's scores is not peculiar. It is typical of the whole system of German editing. That German editions can be always taboo is out of the question. In many cases we are compelled to buy them. But if German publishers realise that our musicians look askance at those editions, and desire as much of the composer and as little of the editor as possible, the want will be supplied. After all, the editions are only made to sell. In the meantime let us cultivate our own editions, and if that becomes a habit so much the better.

MUSIC AND THE WAR.

By EMILE JAKUES-DALCROZE.

[The following article was written by M. Jaques-Dalcroze in view of musical conditions in Switzerland. He offers it to English readers because while he was in this country recently it seemed to him that the situation was analogous. The article is translated from the French especially for the *Musical Times*.—EDITOR.]

Musical composition is undoubtedly on the eve of a change. The picturesque realms of fancy where composers have delighted to wander in search of ever new and subtler tone-combinations will perhaps be deserted after the tremendous experience of this War. We may expect a reaction against the super-subtle tendencies of quite modern music, which forced upon young students an arduous and far too exclusive process of ear-culture; a reaction in favour of a more harmonious development of mind and body. Will there be a return to the more direct methods of earlier days? Will our complicated harmonies and chromatic progressions give way again to the inspiring counterpoint of John Sebastian or the wonderful polyphony of Palestrina, at once so individual and so wide in its appeal? Or shall we bury the old harmony and counterpoint and inaugurate a new mode of expression in which the natural rhythms of humanity and of the world in which it lives will play the principal part, sacrificing the ear's special pleasure to the developed receptiveness of the whole body? Will the symphony orchestra, that vast social assemblage of sound, make way again for a simple association of instruments in which each has recovered its individual quality? Or again, will music undergo a merely intellectual change, retaining all the familiar methods of expression, but applying them to a new range of ideas and emotions?

What the nature of the inevitable change will be it is impossible, at present, to foretell. We may at least hope that for some time to come we shall be spared those learned dissertations on the relative susceptibility of authors of the 15th, 16th, and 17th centuries, on the emotions aroused by chords of the 9th, 11th, and 13th, or the thunder of the big drums, the clash of cymbals, the

murmur of muted trumpets and the low whisper of Java reeds. And we may feel confident that the music which emerges from the present disorder will be simpler, nobler, and more controlled. We must learn to wait upon events. New styles in art have never been created by man's will alone. Throughout the ages, every modification of musical style, however spontaneous it may appear, has been slowly matured in the obscure consciousness of a people, and has sprung from an instinctive realization of their sufferings and their joys.

But though it is impossible for us to-day to tell what the art of to-morrow will be, I do think it is our duty to prevent it being stifled or frittered away in the fever of this pitiless war. And the first questions for our musicians to ask themselves are these:

1. Are the conditions of artistic production compromised by the War?
2. If so, what can we do to secure to art the influence it exercised before August 1, 1914?

To the first of these questions all musicians will unanimously reply: 'Yes; music has suffered from the state of mind of the public, and from the concessions that some of our best musicians have deliberately made to it.' Compelled as we have been to look on at the sufferings of others, it was impossible for us to withhold our charity, and in the interests of charity we have during the whole of the past year sacrificed our musical taste to the demands of the public. We have organized charity concerts which were entirely innocent of any artistic design; we have filled our programmes with patriotic odes, war-hymns, and sentimental laments; we have ransacked long-buried repertoires in search of something to stir popular feeling. With the exception of some of our symphony concerts, complete anarchy has reigned in our programmes; neither contrast nor symmetry has governed their arrangement. We accepted every invitation; we each went our own way and did as we liked. We had no rehearsals; we made no attempt to weed out the weak parts, or bring them up to a certain level of execution. All this carelessness really came from our profound pity for the victims of the War. We thought we were doing good, and, in so far as we were sincere, we need not reproach ourselves. People flocked to our concerts, not only to contribute to charity, but really to listen to the music; for they are fond of music after all, and pay instinctive tribute to its consoling and uplifting power. At least we procured them by our music forgetfulness and joy.

But we admit that haphazard charity has had a bad effect. It has blurred people's taste and weakened their sense of style. During these past months many a music-lover has caught himself returning to an old allegiance, long since renounced, or listening with equal enjoyment to a clever programme piece and a serious work of genuine musical inspiration. Variety, brilliant technique, plenty of show and flourish and theatrical glitter, that is what they have looked for in the programme

and been pleased to applaud! We have gone back thirty years, to a time when the interest of a programme lay in the number of popular performers, not in the choice of works. This is a state of affairs for which we are all responsible, though of course unwittingly.

How can we stem the fatal current which threatens to float us out on the easy tide of tradition, when we had set our feet on the harder path of progress?

Here we come to our second question, and it is important that we should face it. What can we do next to restore our music to its normal level? The reply is easy. We must organize ourselves. We must not let ourselves be dragged into the programme of every *concert-thé* or *the concert*. We must only consent to take part if we are convinced that art is being the aim of these so-called artistic gatherings. Otto Barblau has set us an example by his performance, after several months' careful rehearsal, of the St. John Passion; Montillet, too, by his rendering of Monteverde and Carissimi; or our Conservatoire professors by their pupils' concerts. We must make ourselves responsible for the management of our subscription concerts, appointing our own conductors, who understand the people and are ready to work for them; and we must regard it as a duty to support them by every means in our power. We must revive chamber-music, which is of all others the most intimate in its appeal. We must banish the 'Quaker Girl' and her like and make a real effort to fill the theatre when something better is given than the 'Fille du Regiment.' We have numerous Societies all capable of drawing up good programmes, and the 'Cercle des Arts et des Lettres' should certainly not lag behind the Comedy Theatre in producing new works. I do not deny that many of our best soloists gave concerts last season in which their talent and their enthusiasm for good music were as conspicuous as ever. And yet I am sure you will agree that we did not 'rub shoulders' enough last season. It is our duty to collaborate so that there may be some method in the concerts we get up. They will be charity concerts no doubt, as they were last year, but let them be art concerts too—as they were *not* last year! For we must make a stand against slackness and bad taste, and we must each one of us see to it that our influence counts for something in the art of to-morrow.

And, further, we must devote ourselves wholeheartedly to the education of the young. It is impossible that the impressionable minds of children should not be affected by such a war; more than ever their artistic instincts need training, direction, and balance. Remember that art plays no part in our public schools, and that the education of the individual as a member of society plays too small a part in our art schools. Art is a product of peace. Works of art that endure have only been produced in prosperous times of peace or moral equilibrium, attained during a long period of purposeful activity of mind.* It rests with the

teachers of all countries to assure the spiritual well-being of future generations and their possibilities of artistic development. And it is for us who work among a really musical people to unite in upholding in their purity and entirety the artistic traditions to which we have devoted our lives; to inspire the children, now growing up, with a love of beauty and the ideal of progress.

Occasional Notes.

Dr. R. R. Terry's article, 'Sidelights on German Art: the great church-music imposture,' which appeared in our August issue, has provoked prolonged and somewhat heated controversy in *The Tablet*. The discussion has reached the stage of disputes of details that have not much interest for musicians. Dr. Terry has made trenchant replies to his critics. In our next issue we hope to print his views on the musical questions raised.

A paragraph emanating from STOPPAGE OF Amsterdam has been going the 'DIE MUSIK.' round of our newspapers which states that:

Germany's oldest musical review, *Die Musik*, which has been in existence over seventy-five years, has been compelled to cease publication owing to the fact that practically all its contributors and printers have been either killed or wounded in the War.

So far from being the oldest, *Die Musik* was one of the youngest of musical reviews. It was founded in 1901 at Berlin by Schuster & Loeffler.

We have been interested in a PLEBS AND plébiscite programme played by ORGAN MUSIC. Mr. Herbert Walton at Glasgow Cathedral. The choice of the many-headed fell on the following:

'Finlandia'	Sibelius
Minuet in A	Boccherini
'Liebestraume'	Liszt
Old English Air (varied)	T. A. Arne
'Valse Triste'	Sibelius
Carillons of Dunkirk	Thomas Carter
Lament, 'The Flowers of the Forest'	Scotch
Overture, '1812'	Tchaikovsky

On musical grounds, little exception can be taken to the above. The notable feature is that only one piece of real organ music is included—the piece by Carter. A study of the tabulated result of the plébiscite shows that the poll was headed by '1812,' with 364 votes, 'The Flowers of the Forest' being second (304). Of the items mentioned above only two ('Finlandia' and 'Valse Triste') failed to reach the second hundred, receiving 187 and 188 respectively.

Of organ music proper, especially of the serious type, it may be said that it 'also ran.' Only one Bach item appears,—a Prelude and Fugue in C minor with 156 votes, which is six more than any other organ work is accorded. The bottom of the poll is held by a Prelude and Fugue by a clever young English composer, a really fine work. Only fourteen voices were raised in its favour. Neither Rheinberger, Böellmann, Gigout, Salomé, Karg-Elert, Wolstenholme, Hollins, Mendelssohn, or Lemmens are

* This view of artistic stimulus is not generally accepted. It is a question of facts and dates—(Ed., M.T.).

included, while such generally popular composers as Guilman, Lemare, and Widor appear once. The last-named composer's fine 'Pontifical March,' by the way, obtained but forty-four votes. We do not think this unpopularity of the best organ music is general. We know of more than one public hall where the Bach number is invariably one of the most popular items, and recall the pleasant surprise with which we once heard the Toccata in F encored by a huge audience consisting mainly of working men.

Mr. Walton is well known as one of our finest players, and he has evidently a large audience eager to enjoy his playing. It is good that they should hear and appreciate these transcriptions, but it would be even better if their appreciation could be extended more generously to the finest of the many fine works written for the organ. Our Glasgow friends need not like the transcriptions less, but they should like the organ music more. If they can be educated to do this, they will have two sources of pleasure where now they have one, and will be the gainers.

As we finish writing the above we receive a programme from America which strikes us as being a good specimen scheme of a popular type, in which the balance between organ music and arrangements is well adjusted. The recital was given by Dr. Orlando Mansfield at Wilson College, Chambersburg, Pa., on October 18, and was as follows:

Sonata No. 2	...	...	Mendelssohn.
Allegretto Pastorale	...	...	Capocci.
Grand Chœur Symphonique	...	...	Purcell J. Mansfield.
Andante in F	...	...	Beethoven.
Toccata and Fugue in D minor	...	...	Bach.
Allegretto in B flat	...	...	Lemmens.
Concert Overture in E flat	...	...	Faulkes.
Rondeau in G minor	...	...	Sterndale Bennett.
'Worthy is the Lamb' and 'Amen'	...	...	Handel.

The programme contains some helpful annotations.

M. Camille Saint-Saëns was eighty years of age on October 9. He is still remarkably active. Good wishes flow to the octogenarian musician from many quarters. He hopes shortly to arrange for a performance at Paris of his oratorio 'The Promised Land.' It is published with French words.

THE NEW TAX ON IMPORTED MUSICAL INSTRUMENTS. The Budget proposals affecting imported musical instruments have naturally excited considerable attention in trade circles. On the whole British manufacturers, at least, have accepted the situation with equanimity, the strain on their patriotism being mitigated by the fact that they can raise their prices reasonably because the new duty will apply to the 'parts' which, in the present condition of the industry, they are compelled to import. It is not clear whether the object of the tax is to raise revenue or to discourage home expenditure on luxuries by increasing prices. Certainly not much will be collected from the duty on finished instruments, for the 20,000 German pianofortes which before the War we imported annually are now automatically barred. Pianofortes to the value of only £21,424 were imported from France in the year before the War, whereas we sent France pianofortes to the value of £36,673. The French import tax ranges from £4 to £8, according to the grade of pianoforte. It would seem from this that, so far as France is concerned, we damage our Ally without gaining much on this side.

ENGLISH FOLK DANCE: THE COUNTRY DANCE.*

BY CECIL J. SHARP.

Up till a few years ago it was commonly believed that the English race was the only one in Europe that had made no contribution of any value to the universal store of folk-song and dance. Opinions may still be divided as to the artistic worth of those folk-songs and dances which have of late years been collected and published in this country, but their existence, and in great abundance, can no longer be disputed.

In justification of the attitude of apathetic indifference which, until recently, we held toward the folk-music of our own country, it should be remembered that since the days of the Restoration the musical taste of the upper classes in England has been frankly and unashamedly cosmopolitan. This strange preference for foreign music and prejudice against the native product has been, however, characteristic only of the more educated. It has never been shared by the unlettered, who have always sung the songs and danced the dances of their forefathers, uninfluenced by, and in blissful ignorance of, the habits and tastes of their more fashionable city neighbours. But this is, unhappily, no longer so. The State schools, the railways, and the hundred and one causes which have led to the depopulation of the country villages are rapidly changing, some would say debasing, the taste of the present generation—of those, that is, whose ancestors were both guardians and creators of our traditional music and national pastimes. In the village of to-day the polka, waltz, and quadrille are steadily displacing the old-time country dances and jigs, just as the tawdry ballads and strident street-songs of the towns are no less surely exterminating the folk-songs. Fortunately, there is yet time to do for the dances what has already been done so successfully for the songs, namely, to collect, publish and preserve the best of them for the benefit of our own and future generations.

But national prejudice dies hard; more especially when it is constantly being nourished by those who profess to instruct. 'We cannot now find among the rural population (of England) any traces of what may be called a national dance,' says the author of a recent 'History of Dancing,' one, moreover, who lived in the centre of that district where, perhaps, the old dances still flourish more vigorously than anywhere else in England. A few years ago, too, the foreign correspondent of one of our chief daily journals, after giving an account of the Northern Games at Stockholm, innocently remarked: 'It would be a merrier and better England which could produce dances of this kind as a spontaneous and natural growth.'

This perverse indifference to fact is all the more remarkable when we remember that in the early days of our history we were renowned throughout Europe for our dancing no less than for our singing. 'In saltatione et arte musicâ excellunt' is an oft-quoted tribute paid to us by Hentzner in 1598; while Beaumont spoke of the delight which the Portuguese or Spaniards had in riding great horses, the French in courteous behaviour, and the 'dancing English in carrying a fair presence.' But there is no need to labour the point. The fact that we once held this reputation is not questioned. The error has been too readily to assume, with our author of the 'History of Dancing,' that because the upper classes have forgotten their native songs and dances, the peasantry have been equally neglectful.

* Being the Introduction (revised) of 'The Country Dance Book. Part I. (Novello.)

This is particularly unfortunate, for we happen to possess in England—in the Sword, Morris, and Country Dance—three folk-dances of unusual interest, not merely to the antiquary and sociologist, but to the lover of dancing also. They represent three generically distinct types, differing indeed in almost every way that one dance can differ from another.

The Morris, like the Sword Dance, of which it is an offshoot, is a ceremonial, spectacular, and professional dance; it is performed by men only, and has no sex characteristics.

The many curious customs—as well as the extra characters, e.g., the squire or fool, king, queen, witch, cake- and sword-bearer—which are commonly associated with these dances, all indicate that they were once something more than mere dances, and that they originally formed part of an elaborate quasi-religious ceremony. An analysis of the figures of the dances leads to the same conclusion. This may be equally true of many of the folk-dances of other nations, but very few bear upon them, as do the Sword and the Morris Dance, such clear and unmistakable indications of derivation from the primitive nature ceremonies of the early village communities.

And these qualities, derived from their ceremonial origin, the two dances have never lost. As practised to-day, and indeed throughout their history, they have always been formal, official dances, performed only on certain prescribed occasions,—the Sword Dance during the interval between Christmas and the New Year, the Morris at Whitsuntide.

The village Morris- and Sword-men, moreover, are few in number, especially chosen and trained, and form a close society or guild of professional performers. Admission into their ranks is formal and conditioned. It is not enough that the probationer should be a good dancer, lissome and agile; he must, in addition, undergo a course of six weeks' daily instruction at the hands of the elder dancers. Upon election, he will be required to subscribe to sundry rules and regulations, and provide himself with a special and elaborate dancing dress, every detail of which, though varying from village to village, is prescribed by tradition.

Both dances, too, are remarkable for the total absence of the love motive from their movements. There is scarcely a single Morris or Sword Dance in which the performers so much as touch each other, while 'handing' is practically unknown.

Finally, it must be understood that neither the Morris nor the Sword Dance is primarily a pleasure dance. Their function is to provide a spectacle or pageant as part of the ritual associated with the celebration of popular festivals and holidays.

The Country Dance, on the other hand, possesses none of these special characteristics; although in its origin it was probably, like the Morris, a ritual dance. It has played altogether another part in the social life of the village. No ceremony or formality has been associated with its performance. It was, and so far as it is practised it still is, the ordinary, everyday dance of the country-folk, performed not merely on festal days, but whenever opportunity offered and the spirit of merrymaking was abroad. So far from being a man's dance, it is performed in couples, or partners of opposite sexes, while flirtation or coquetry lies at the root of nearly all of its figures and evolutions. No special dress is needed, not even holiday clothes. The steps and figures are simple and easily learned, so that anyone of ordinary intelligence and of average physique may without difficulty qualify as a competent performer.

Nor has the Country Dance ever been regarded as a spectacle or pageant. It has always been

danced purely for its own sake, for the pleasure it afforded the performers and the social intercourse that it provided. More than a hundred years ago a French author drew attention to this point in the following passage: 'Au village l'on danse pour le seul plaisir de danser, pour agiter les membres accoutumés à un violent exercice; on danse pour exhiler un sentiment de joie qui n'a pas besoin de spectateurs.' The same idea was expressed by Edward Phillips, Milton's nephew, in 'The Mysteries of Love and Eloquence, or The Arte of Wooing and Complimenting,' when he makes the dancing master say, 'Ladies, will you be pleased to dance a country dance or two, for 'tis that which makes you truly sociable, and us truly happy; being like the chorus of a song where all the parts sing together.'

It is a moot point whether or not the Morris owes anything to Moorish or other foreign influences. No such question, however, arises with the Country Dance, which is wholly and demonstrably English. This, it is true, has been disputed even by English writers, who, deceived by a false etymology, have sometimes derived it from the French *contredanse*.^{*} This 'brilliant anachronism' has been effectually refuted by Chappell and others, by a reference to dates. They have shown that the *contredanse* cannot be traced back further than the 17th or early 18th centuries; and that it is not even mentioned by Thoinot Arbeau (1589), or by any of the early French writers on dancing. On the other hand Weaver, in 'An Essay towards an History of Dancing' (1712), says, 'Country dances . . . is a dancing the peculiar growth of this nation, tho' now transplanted into almost all the Courts of Europe; and is become in the most august assemblies the favourite diversion. This dancing is a moderate and healthful exercise, a pleasant and innocent diversion, if modestly used and performed at convenient times, and by suitable company.' Essex, too, in his 'Treatise on Chorography, or the Art of dancing Country Dances' (1710), writes, 'This which we call Country Dancing is originally the product of this nation.'

The evidence is quite conclusive. So far from deriving our Country Dance from France, it was the French who adapted one particular form of the English dance known as the 'Square-eight,' developed it, called it *Contredanse*, and sent it back to England, where in the Quadrille, one of its numerous varieties, it still survives.

Although the Country Dance originated with the unlettered classes, it has not always been their exclusive possession. Just as the folk-songs were at one time freely sung by all classes of the community, so the Country Dances were once performed at Court and in fashionable ball-rooms, as well as on the village green. In the reign of James I. it was said that it was easier to put on fine clothes than to learn the French dances, and that therefore 'none but Country Dances' must be used at Court. This, however, never became the invariable practice. The custom seems to have been to begin the ball with the more formal and, for the most part, foreign dances, e.g., the Courante, Pavane, Gavotte, and so forth, and afterwards to indulge in the merrier and less restrained Country Dance; just as, up to a few years ago, it was customary to finish the evening with the popular 'Sir Roger.' Dancers of the present day might do worse than revert to this old habit and substitute for the Quadrille and Lancers two or three examples of the more ancient and far more sociable Country Dance.

^{*} In a recent work, for instance ('The Dance,' Heinemann, 1914), we are gravely told that *Contredances* is a 'word which England changed to *Country Dances*.'

The traditional Country Dance of the present day is with very few exceptions performed, like 'Sir Roger,' in the familiar formation of two parallel straight lines, men on one side, women on the other—quaintly described in the old dance-books as 'Longways for as many as will.' But this was not always so. Prior to the Restoration the Country Dance was performed in other ways. There were the Rounds for six or eight dancers or 'for as many as will'; the 'Square-eight,' already mentioned as the prototype of the quadrille; the dances for two, three, and four couples; while in the once popular 'Dargason' the performers stood in a line, the men and women in different groups.

All that is—or is ever likely to be—known of the Country Dance of that period is to be gleaned from Playford's 'English Dancing Master' in its eighteen editions (1650-1728). From a careful analysis of this unique work it is to be inferred that the Country Dance, which was probably at its prime when Playford published his first edition, steadily declined during the period covered by the publication of the book, so that by the time of the 18th century it had become hopelessly corrupt and decadent. Fortunately the task of deciphering Playford's descriptions, which are often very clumsily expressed and contain many obsolete expressions, has now been more or less successfully accomplished, so that upwards of sixty of the dances contained in 'The Dancing Master' are now available, and are rapidly coming once again into general use; and this number will shortly be very materially increased.

In conclusion some reference must be made to the revival of folk-dancing in England, which has latterly attracted so much attention.

The revival, it should be pointed out, is not peculiar to this country. A similar movement is being prosecuted, and with a like enthusiasm, in the United States of America, as well as in certain European countries. The movement has, no doubt, for its chief objective the quickening of the national spirit, and this will most certainly be one of its immediate and most beneficent effects. But there are other motives as well. Educationists, for instance, advocate folk-dancing in schools for the sake of the physical exercise that it promotes under the guise of recreation, seeing in it a corrective to the 'hockey walk,' the 'rowing slouch' and the wooden stiffness of bearing induced by military drill.

The movement in England has, of course, its critics. There are those, for instance, who point out that the primitive race which evolved the folk-dance is now in a state of decadence. Starting from this premiss, which is quite unassailable, they then proceed to argue, very illogically, that for this reason the dances themselves are decadent; that they are out of tune with the spirit of the present day and deserve nothing better than to be relegated to the lumber room together with other old and useless products of a past age.

Others, however, attracted by the simple, rhythmic beauty of their movements and of the tunes to which they are allied, think that these ancient national dances are on their own merits far too good to be lost, and advocate wholeheartedly their revival and practice, particularly in the schools and by young people.

Among those who take this latter view must now be reckoned the Educational Authorities, who, in their 'Syllabus of Physical Exercises' (1909) proposed that the Morris and Country Dances should forthwith be placed in the curriculum of the elementary school.

The official recognition thus accorded to the educational value of our two national dances marked a new and almost revolutionary departure, and

disclosed a vista full of interesting possibilities. If, however, the scheme is yet to yield the best and the fullest of results, it must be administered with caution and wisdom. It is, for instance, of paramount importance that the dances should be translated into the schools as accurately as possible in their native and traditional forms; otherwise, their educational as well as their artistic value will be seriously discounted. To do this effectively will need an adequate supply of trained teachers and a staff of qualified inspectors.

Teachers, too, must realise the very different qualities which characterize, respectively, the Morris, the Sword, and the Country Dance, if they are to assign to each its own proper place in the educational scheme.

The Morris is the most difficult dance of the three. Its especial purpose in education is the development of physical qualities. Its movements are strong, vigorous, at times almost violent, and demand great agility and flexibility of limb. Nevertheless, they must be executed easily and gracefully and without apparent effort or physical distress; and the ability to do this can only be acquired by constant and assiduous practice under expert supervision. Vigour under complete control is the dominant note of the Morris Dance, as it is also its chief claim to educational recognition. The greatest care must be exercised lest, on the one hand, the dance degenerate into a disorderly romp, or, on the other hand, curbed by too rigid a restraint, it become tame and lifeless. Much drill and discipline, too, will be needed if the performers are to keep their lines straight and even, and to maintain the prescribed distances from each other. Finally, it must be borne in mind that the Morris is not so much a social, recreative dance as a physical exercise, and a very strenuous one.

The Sword Dance, too, like the Morris, exercises the whole body, but in a less exacting way. It is an ideal dance for boys, especially when it is used as an introduction to other dances and to overcome the boyish objection to dancing as an unmanly accomplishment.

The Country Dance is altogether a quieter, more reposeful dance. It is more easily learned, and is physically far less exacting than the Morris. It is, primarily, a social recreative diversion, in which both sexes take part; a homely, intimate, and above all a mannered dance. By its means many valuable lessons may be inculcated—in grace of manner and dignified behaviour, especially between the sexes; in the art of moving easily and naturally, and maintaining a fair presence and courtly bearing. In the words already quoted, the Country Dance is 'a moderate and healthful exercise, a pleasant and innocent diversion, if modestly used and performed at convenient times and by suitable company.'

So far, we have considered the educational worth of the folk-dance as a physical exercise only. But it is something more than this. It is an art, and a highly expressive one; an art, too, like music, to which children are peculiarly responsive. On this ground alone its introduction into the schools may be justified; for, educationally speaking, the quickening of the artistic sense is at least as important as the developing of muscles. Consequently, in placing folk-dances in the schools we are, or should be, introducing not merely a pleasurable form of physical exercise, but an art, something that is at once healthful, beautiful, and expressive. No one who has closely studied the best folk-dancing in England would hesitate for one moment to dignify it by the name of an art, nor deny that it seems to give to those who practise it an ease of manner and an air of refinement which are very

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attractive. It is something more than mere sentimentality that would connect the upright bearing of the Morris dancer with the uprightness of his character. To those whose experience is limited to the cake-walks and skirt-dances of the music-hall, or to the monotonous circlings and 'kitchen' lancers of the drawing-room, this view may seem fantastic. But this is only because dancing has in our time become so debased that most of us have forgotten that it is one of the most elemental and universal of the fine arts.

Ease of manner, grace and dignity of carriage, upright bearing, and so forth, can scarcely be said to distinguish the age we live in. And yet it is not so very long ago since 'the dancing English' were renowned for 'carrying a fair presence.' Is it too much to hope that, with the revival of folk-dancing in the schools, these very desirable qualities may in the next generation once again become characteristic of the English nation?

SOME MUSICAL EPIGRAMS AND POEMS.

BY C. EDGAR THOMAS.

The term 'epigram' originally meant and was applied to anything that was virtually inscribed as on a monument or statue, but with the lapse of time its meaning became wide enough to include a multitude of little poems. Thus from adhering strictly to the terms of its Greek etymology, *i.e.*, an actual inscription, it has since been applied to verses, especially those affecting the terseness of an inscription, and also to the little poem ending in a point, particularly of the epigrammatic or satirical type.

Practically all professions have been assailed by the epigram writer in the past, and many are the interesting epigrammatic scraps that have been handed down to us through the generations. Music and musicians have received their full share of attention in this respect, and in the present brief article it is proposed to review a few of the lesser-known compositions that have been provoked by the musical art.

An extremely beautiful epigram in its original sense—a mural inscription—is that written on Claudius Phillips, a travelling violin player:

Phillips, whose touch harmonious could remove
The pangs of guilty power or hapless love;
Rest here, distress'd by poverty no more,
Here find that calm thou gav'st so oft before;
Sleep undisturb'd, within this peaceful shrine,
Till angels wake thee with a note like thine.

The story of its authorship is interesting, seeing that it was at first ascribed to the actor Garrick, but Boswell has given an account of it from the mouth of the great actor himself. From this it would appear that Johnson and Garrick were sitting together when the latter repeated an epitaph on Phillips, by Dr. Wilkes, at which the worthy lexicographer shook his head, and said, 'I think, Davy, I can make a better.' Then, stirring his tea in silence for a while, he in a state of meditation, produced the verses given above. Dr. Wilkes's lines, which Garrick is reputed to have repeated to Johnson, ran as follows:

Exalted soul, thy various sounds could please
The love-sick Virgin, and the gouty ease;
Could jarring crowds, like Old Amphion, move
To beauteous order and harmonious love;
Rest here in peace, till angels bid thee rise,
To meet thy Saviour's consort in the skies.

Here is another, concerning 'A bad singer':

When screech-owls scream, their note portends,
To frighten'd mortals, death of friends;
But when Corvino strains his throat
E'en screech-owls sicken at the note.

One of the most celebrated and most frequently quoted (and sometimes misquoted) epigrams was born of the feud between Handel and Bononcini. It has been ascribed to Dean Swift, but it is clear that it was written by John Byrom (1691-1763), the Lancashire poet, who invented a system of shorthand. As published in Byrom's 'Miscellaneous Poems,' it runs as follows:

Some say, compar'd to Bononcini
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt Tweedledum and Tweedledee.

Bartlett, in his 'Familiar Quotations' (p. 129), prints the epigram as above, and in a footnote gives the following evidence of its authorship:

Nourse asked me if I had seen the verses upon Handel and Bononcini, not knowing that they were mine ('Byrom's Remains') (Cheetham Society, Vol. i., p. 173).

Bartlett adds: 'The two last lines have been attributed to Swift and Pope. See Scott's edition of Swift and Duce's edition of Pope.'

Another humorous epigram concerns the affairs of two singers:

Two singers were oft in contention quite warm,
Which most, when they tuned up their windpipes,
could charm;
To a master of music they jointly applied,
This often-contested affair to decide.
They quaver'd, they shook, and such graces were
shown,
That each took for granted the prize was his own.
'Indeed, my good friend,' cries the judge to the first,
'Of all earthly singers, I think you're the worst:
But as for you, friend,' (turning round to the other)
'You can't sing at all—so must yield to your brother.'

while the two lines of Samuel Rogers, of 'Table-talk' fame, regarding the departure of a certain Count for Italy, whence he sent some Italian music in score for the opera, are worth reproducing:

He has quitted the Countess, what can she wish
more?
She loses one husband, and gets back a score!

In the reign of the first George, Faustina Bardoni and Francesca Cuzzoni were rival singers at the Italian Opera in London. The former was of extreme beauty, while the latter bore a very bad character indeed. She afterwards married Signor Sardoni, whom she poisoned, for which crime she was tried and condemned to death, the penalty being subsequently remitted. At one time, however, both were great operatic rivals, and each had their supporters. The Countess of Pembroke and her party asserted the pre-eminence of Cuzzoni, and the Countess of Burlington that of her lovely rival. The cantatrices eventually came to blows, and the Countesses were with great difficulty prevented from taking the same course. The whole town was divided between the two factions, and innumerable squibs and epigrams lent colour to the excitement. Lady Pembroke was accused of encouraging the *cat-calling* of Faustina, which provoked the following epigram, noticeable not so much for its merit as for the evidence it exhibits of the bitterness of the party feeling:

Old poets sing, that beasts did dance
Whenever Orpheus pleas'd;
So to Faustina's charming voice,
Wise Pembroke's asses bray'd.

Eventually Faustina won the day, and Cuzzoni's popularity ceased as a matter of course, upon which these lines appeared as the introduction to

'Faustina, or the Roman Songstress, a Satyr on the Luxury and Effeminacy of the age':

Cuzzoni can no longer charm,
Faustina now does all alarm,
And we must buy her pipe so clear
With hundreds twenty-five a year;
Either we've money over plenty,
Or else our skulls are wondrous empty!
But if Faustina or Cuzzoni,
E'er touch a penny of my money,
I'll give 'em leave to call me Tony.

Ambrose Phillips also wrote some very pretty epigrammatic lines on Cuzzoni, from which it would appear that he considered her a somewhat dangerous guest:

Little siren of the stage,
Charmer of an idle age,
Empty warbler, breathing lyre,
Wanton gale of fond desire,
Bane of every manly art,
Sweet enfeeblor of the heart!
O, too pleasing is thy strain,
Hence, to southern climes again;
Tuneful mischief, vocal spell,
To this island bid farewell:
Leave us as we ought to be,
Leave the Britons rough and free.

Alexander Pope, the poet and satirist, has many clever epigrams to his credit, and one that he wrote on Mrs. Tofts, a celebrated opera-singer, may well be excused a place here:

So bright is thy beauty, so charming thy song,
As had drawn both the beasts and their Orpheus along;
But such is thy av'rice, and such is thy pride,
That the beasts must have starv'd, and the poet have died.

Katherine Tofts made her first appearance in England in the year 1703, retiring from the stage some six years later. The cause of her withdrawal after so brief a career was insanity, and the story of her calamity was told by Steele in the *Tatler*, being afterwards included in many of the standard works on the musical drama.

The following epigram to a 'Lady, who lamented she could not sing,' is a very good specimen from the standpoint of wit and satire:

Oh! give to Lydia, ye blest pow'rs, I cried,
A Voice! the only gift ye have denied.
'A Voice,' cries Venus, with a laughing air,
'A Voice! strange object of a lover's pray'r!
Say—shall your chosen fair resemble most
Yon Philomel, whose voice is all her boast?
Or, curtain'd round with leaves, yon mournful dove,
That hoarsely murmurs to the conscious grove?'
—Still more unlike, I said, be Lydia's note
The pleasing tone of Philomela's throat,
So to the hoarseness of the murr'ring dove
She joins ('tis all I ask) the turtle's love.

The next example is concerned with one Spray, from all accounts a very bad singer in the Chapel of Trinity College, Cambridge. He had been appointed to this position by Bishop Hinchliffe, when he was Master of Trinity, the true facts of the case being that he had obtained the recommendation from Lord Sandwich for the chorister's place, in return for a vote for the county or borough of Huntingdon:

'A singing-man and yet not sing!
You ill requite your patron's bounty.'
'Excuse me, you mistake the thing:
My voice is in another county.'

Yet another famous singer and actress, to wit, Mrs. Robinson, has been immortalized by this eulogistic and laudatory epigram:

When *Salvia* sings, or acts the heroine's part,
The fiction's ill-supported by her art:
Still something vulgar, thro' the rich disguise,
Betrays the mimic, and offends the eyes:
But when *your* voice is heard, and beauty seen,
You seem a goddess, whilst you act a queen.

This was Anastasia Robinson, whom the celebrated Earl of Peterborough married. She was also the subject of another epigram, the work of Mallet, entitled 'On a certain Lord's passion for a Singer,' which does not pay a high tribute to her beauty:

Nerina's angel-voice delights;
Nerina's devil-face affrights:
How whimsical her Strephon's fate,
Condemn'd at once to like and hate!
But be she cruel, or be she kind,
Love! strike her dumb, or make him blind.

The poems or verses are not a whit less interesting or amusing than their fellows the epigrams, the majority of them being characterized by a good-humoured and witty vein of satire. Our first example is entitled 'Musical Wolves':

A travelling Scot
To a forest had got,
Which he entered quite free from alarm:
His food in a sack
Hung over his back,
And his bagpipes were over his arm.

About two it might be,
Or perhaps it was three,
When to dine inclination he felt:
But three wolves came around
As he sat on the ground,
Who his sav'ry provisions had smelt.

He trembled with fear
When he saw them come near,
For he thought that it *might* be their whim
To think his poor stuff
Not quite good enough,
And treat it with scorn and eat him.

So their rage to appease,
He threw them some cheese,
Still trembling with doubt and with dread,
Till quite in a stew,
He knew *not* what to do,
For after the cheese went the bread.

His face then he wipes,
And takes up his pipes,
And loudly beginning to play,
The wolves in great haste
Proved wolves of good taste,
By each of them—running away.

'If thus I proceed,'
Said he, 'friends may indeed
Well say, I grow thinner and thinner;
Oh! how could I tell
You lov'd music so well!
But I wish I had play'd *before* dinner.'

Despite its length, the next and concluding poem is well worth reproducing *in extenso*. A good example of the narrative style of composition, its story is certainly witty and amusing:

A CHEAP VOICE.

When Inledon was in his prime,
And sang (all know) delightful,
He caught a cold one Christmas time,
Which made his voice quite frightful.

He served with zeal for many a year
'Neath Covent Garden banner,
And Trumore was his character,
I' the 'Lady of the Manor.'

In Meadows and Macheath he shone,
And all thought him a *good* man
In Carlos, both for taste and tone,
And Wilford in the 'Woodman.'

His 'Towler' bore us to the fields,
The huntsman's notes he'd bring clear,
Poor fellow! now, alas! he yields
To Duruset and Sinclair.

He yields in voice, but not in style
And music's chaste expression;
We shall lament his loss a while—
But this is a digression.

He was appointed to have play'd
The character of Trumore,
He caught the cold as we have said,
He *croak'd*, but could not *do* more.

Then to the manager he goes,
Who soon perceived how was it:
And as the curtain upward rose,
Came forward Mr. Fawcett.

'Ladies and Gentlemen,' he said;
(Here some cried 'here' and 'off' too)
'Mr. Inledon, I am afraid,
Has such a cold and cough, too,

('Off, off!' cried some—and Fawcett bow'd)
'Nay, hear me I implore you;
He cannot, nay is not allow'd,
T' appear this night before you.

'But at short notice Mr. Blank
Will do his best endeavour;
Hopes in our company to rank,
And begs your usual favour.'

(The Pit and Gallery overflow'd
The Boxes were effulgent)
And as he went, again he bow'd,
'We hope you'll be indulgent.'

When Blank came on, he would not do,
Poor soul! his courage falter'd,
'When first this humble roof I knew'
Was so completely altered.

The Galleries hiss'd, the Boxes yawn'd,
The Pit drove all before 'em;
The Op'ra was to uproar turn'd,
And lost was all decorum.

Tho' he'd no voice, yet he had wit,
So quitting Mr. Trumore,
And coming forward to the Pit,
He thus restored good humour.

They quizz'd him, but he cried out, 'Zounds!
I must have leave to speak, Sirs;
D'ye expect a voice worth twenty pounds
For two pounds ten per week, Sirs?'

COMMITTEE FOR MUSIC IN WAR TIME.

'THE MUSICAL TIMES' FUND.

We acknowledge with thanks the receipt of £5 from Mr. A. W. Cox and 2s. 6d. from Miss Thomas, of Darlington.

We again draw attention (see page 606 of our October issue) to the Royal Albert Hall scheme for raising funds by the sale of Five Shilling gifts. We hope some of our readers can help in this useful way. Gifts should be sent to the Gifts Secretaries, 13 and 14, Princes Gate, London, S.W.

OLD ARABIAN AND TURKISH VIOLINS.

According to Julius Ruehlmann's 'Dictionary' the Kemandjeh (or Kemantsheh) was an old Arabian instrument with a small soundboard (a cocoanut shell covered with serpent's skin), a long neck and foot, and only one string. But on referring to the same author's German 'History of Bowed Instruments' (Braunschweig, 1882) we find that some of these instruments, described and illustrated by him after Villoteau's 'L'Egypte Moderne,' had two strings, the ranges of which are fully set out in detail.

Further, on looking through the sketches left by Dr. Edward Browne and preserved among the Additional MSS. in the British Museum, there may be seen the picture of a musician, dressed in Oriental costume, with the following description:

The picture of a Gypsey or Cingarro plaining upon an instrument called a Kimcheh or Kimchi; it hath three strings; the body is of a gourd with a hole behind it and the belly is of Brasse. He layeth his right foot upon his left knee, and stiaeth his instrument upon his foot so placed, he stoppeth with his left hande, and plaieth upon it with a bowe like to that of a Violin. He sange to it a songe of Sultan Amurath his besieging of Babylon at Buda in Hungary.

Dr. Browne passed through Buda, then a Turkish fortress, in 1669. The instrument in the picture has a long neck and foot like those shown by Ruehlmann (after Villoteau) in Figs. 11 and 12, Plate I., but the head holding the pegs is of a much smaller size.

L. L. K.

Church and Organ Music.

EASY ORGAN MUSIC.

BY HARVEY GRACE.

Everybody knows that there is plenty of good organ music, and no lack of easy: what is sometimes questioned is the existence of organ music which is both good and easy. Inquiries I have lately received on the subject (chiefly from country clergy and organists) seem to show that something in the way of a list of such works will meet a widely-felt need. There are catalogues, it is true, but inquirers ask for more than the mere title and price. They want to know something about the character of the music, its degree of difficulty, requirements in such matters as registration, and so forth. Some also wish to know about good harmonium music. This desire for information is a welcome sign of improving taste in the humbler organ-lofts and in churches where the harmonium is still in use. Not many years ago the staple fare in these places consisted of arrangements of such works as the 'Gloria' from the 'Twelfth Mass,' and extracts from the more obvious of the alleged sacred works of Haydn and Mozart. It mattered not how blatant or trivial these were; if they came from a Mass by one of these composers, and were entitled 'Quoniam tu solus,' or 'Dona nobis pacem,' they must be sacred and edifying, and therefore ideal for 'playing the people out.' We may be thankful for signs that this music—generally the worst produced by the great men whose names alone have kept it from the shelf—is now itself almost played out.

For various reasons it is impossible in the limits of a single article to provide an exhaustive list, and to be explanatory as well, but I hope to be able to give those concerned something to go on with, and to put them on a track which they can well follow up for themselves.

It will be useful to classify the music thus: (1) For harmonium and for organ with pedal *ad libitum*; (2) for organs of one manual and pedals; (3) for two- and three-manual organs. The degrees of difficulty will be graded thus: (a)=a fairly difficult hymn-tune or choral with the bass pedalled; (b)=the eight short Preludes and Fugues of Bach; (c)=various stages between these and the second book of the Bridge and Higgs edition of Bach. Organ music beyond this grade can hardly be called easy, and is therefore out of the picture.

In Class 1 we shall find the best music is made in France. There are a variety of reasons for this, chief among them being the fact that the harmonium is as much honoured in that country as it is despised in this. Then, too, the best of French composers have not considered it beneath their dignity to write for it. Can we imagine such eminent English composers as —, —, and — turning out an occasional volume of harmonium voluntaries? Yet we find Franck, Gigout, Bizet, Boellmann, and Saint-Saëns writing harmonium music. And did not the fiery Berlioz write three pieces for it?

Let us look first, then, at some French music in Class 1.

Generally speaking, the works now to be spoken of can be played on an instrument of one manual. Some of them contain optional pedal parts; in very few is the pedal obligatory.

César Franck left two volumes of short pieces for organ and harmonium,—‘L’Organiste,’ containing fifty-nine pieces, and ‘Pièces posthumes,’ containing forty-four. (Enoch.)

Let it be said at once that there are not a few pieces in both books that are trivial and altogether unworthy of Franck. They remind us that the composer of the ‘Three Chorals’ lived in the days when Lefébure-Wély was a power in the land. But when these are removed, there remain so many charming little works that the collections are well worth attention. Some indeed are as characteristic as anything Franck ever wrote. The posthumous pieces were written between 1858 and 1863 for the benefit of an old pupil of Franck who held a post in the country. They are generally longer than the pieces in ‘L’Organiste,’ and contain rather more un-Franckian slipshodness. On the whole, ‘L’Organiste’ is the more useful volume. In both, the degree of difficulty ranges from (a) to (c).

Undoubtedly the best work yet done in this way is by Eugene Gigout. His organ music is well known and appreciated among us, but that for harmonium seems to have escaped notice. It is, however, worthy of him at his best, showing wide emotional range, and remarkable ability in dealing with very small forms.

There are ‘One Hundred short pieces in Plain-song tonality’ (Heugel, Paris); ‘Gregorian Album,’ in two volumes (Leduc, Paris); and ‘Seventy pieces in the most usual keys and in Gregorian Modes’ (Leduc, Paris). The first two of these collections consist of almost purely modal writing. There are a few optional notes for pedals, and of course many of the pieces may be easily used as organ music with a pedal bass. Similarly, although all can be played on one manual, many lend themselves to the effective use of two keyboards. The difficulty ranges from (a) to (c). In the ‘Gregorian Album’ (both volumes of which contain 115 pieces) is a feature that should make it especially useful to organists such as one who wrote to me recently. After inquiring about these Gigout pieces, he says: ‘Perhaps you could name some collections of quite short but polished voluntaries of about fifteen to fifty bars of music, as I have no talent in the way

of extemporising short—or for the matter of that—long voluntaries.’ The inquiry as to voluntaries of fifteen bars length is a reminder that to-day, when a choral celebration of the Holy Communion is the chief service in so many churches, organists are called upon very frequently for short interludes, e.g., between the sections of ‘Angus Dei.’ These are not always provided by the composers of services, and of course have to be supplied by the organist when plainsong is used. This particular need is especially met in the ‘Gregorian Album,’ sets of three interludes of about ten bars, and some even shorter, appearing from time to time, in the same Mode. I quote one of these in the first Mode transposed, as an example of fitness for the purpose, and also to show how much real musical interest Gigout manages to put into eight bars:

Moderato.

Would that all the interludes we have to listen to in church were as good as this!

Fully-fledged organists need not despise this collection. Three or four of the longer pieces make a charming suite for recital purposes. Many have the quaint, carol-like feeling so common in French church music; some give us bell-effects, while others use the old Modes in the most modern of ways. The best tribute I can pay the Albums is that, taking a volume to the pianoforte or organ at times with the intention of regaling myself with three or four numbers, I generally end by playing a dozen or twenty.

The ‘Seventy pieces’ are longer and more difficult, and perhaps a little dry as to some of those in modern keys. The Modal numbers—about half the volume—are as good as those mentioned above.

Deodat de Sévèrac has written a charming Suite of Five pieces (Librairie de l’Art Catholique, Paris), which will please those who can appreciate writing modern in feeling and scholarly and polished in style. They are for manuals only, and are of about the (c) grade of difficulty.

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Harmonium players and organists who want something very modern should obtain Louis Vierne's 'Twenty-four Pieces in Free style.' (Durand, Paris.) Pedals are *ad libitum*, as is also the use of more than one keyboard. The limitation brought about by writing for possible performance on one manual only is very skillfully overcome. Some pieces are of the (*b*) degree of difficulty, while others go far beyond (*c*). On account of the mental difficulty, owing to its advanced harmony, the collection is rather one for the skilled organist, but it is mentioned here because of its suitability for instruments where no pedal is available.

Bachites will take pleasure in an Album of six celebrated pieces arranged for harmonium by King Hall (*b-c*).

Harmonium players in search of attractive English music for their instrument will find what they want in Alfred Hollins's Twelve Pieces (G. Schirmer Ltd.). They may be graded (*b*) to (*c*).

Coming to organ music proper, a series of books under the title of 'The Village Organist' claims attention. I have a suspicion that the average village organist will not thank you for giving him his proper name, possibly because 'village' is so often used disparagingly, in the same way as 'suburban' or 'provincial.' For this reason the title of the series is perhaps unfortunate. Of the numerous books in it I mention a few that are especially useful.

No. 18 contains Funeral music—the Dead March from 'Saul,' and others by Beethoven, Mendelssohn, and Chopin, also an effective one by Mackenzie from 'The Story of Sayid' (*b-c*).

No. 17 consists of Wedding music—the stock marches of Mendelssohn and Wagner, and a couple by Guilman and Hoffman (*c*).

No. 45 is for use at Easter, and contains an excellent postlude by Healey Willan on the plainsong tune of 'The Lamb's High Banquet,' a charming Meditation by John E. West, and a March by B. Luard-Selby introducing the well-known tune to 'The strife is o'er' (*c*).

The harvest festival is provided for in No. 43, with a Pastoral by Hollins, and voluntaries on 'Come, ye thankful people, come,' and 'We plough the fields,' by F. Cunningham Woods and John E. West respectively (*b-c*). No. 44 is a useful number, made up of pieces for use in Lent and Holy Week—Chopin's Prelude in C minor, Variations on 'Forty days and forty nights' by H. M. Higgs, arrangements of 'If with all your hearts,' 'Behold the Lamb of God,' 'He was despised,' and the 'Procession to Calvary,' from Stainer's 'Crucifixion' (*b-c*).

In Book 16 are seven pieces, the most notable being T. Adams's Fantasia on 'Abridge,' and John E. West's 'Allegro pomposo' (*b-c*). Organists requiring short interludes to cover their nakedness in the matter of improvisation will find a dozen by various composers in No. 36, together with three accompaniments to the Apostles' and Nicene Creeds, and the Lord's Prayer (*a-b*). Easier still are the Seventy-two Short Interludes that make up No. 30 (*a*). No. 46 contains pieces suitable for various seasons—arrangements of 'Sleepers, wake,' and 'How lovely are the messengers,' and T. Adams's Fantasia on 'Veni, Creator' being specially useful numbers (*b*).

No. 48 is a Christmas album, with the Pastoral Symphony from 'Messiah,' Hugh Blair's Fantasy on carol tunes, and an arrangement of Pearsall's 'In dulci Jubilo' for its best features (*b-c*).

Very useful are six books of Short Preludes. I fancy Books 2 and 3 are the best of a good batch. Each book contains twelve pieces (*a-b*), the composers represented in the series including Hollins, Wolstenholme, John E. West, C. H. Lloyd, W. G. Alcock,

and G. J. Bennett. In 'The Latin Organist' (two books) various composers deal with ecclesiastical themes (*b-c*), and in 'Short Postludes' we have some good outgoing voluntaries by Thomas Adams, W. G. Alcock, and John E. West (*b-c*). A useful series is 'Ecclesiæ Organum' (G. Schirmer Ltd.)—books containing about six pieces, mostly of (*c*) grade. Books 3 and 5 are perhaps the best. Gustav Merkel's name stands for good workmanship; if his flame of inspiration did not always blaze, he was able to say what he had to say in the best possible manner. His short pieces are invariably excellent,—perhaps generally better than his long ones. The following sets are particularly useful: Two Preludes (*b*); Eight short and easy pieces in two books (*b*); Four Trios (*b-c*); Ten Preludes (*a-b*); Four pieces—Prelude, Triple Fugue, Postludium, Andantino (*b-c*); and a set of Nine short pieces (*b*).

Theodore Dubois's 'Album of seven pieces' (*b*) contains attractive music, and the same may be said of Guilman's 'Seven pieces.' Five of the seven range in difficulty from (*b*) to (*c*), while the remaining two—the fine 'Marche Triomphale' and 'Fantaisie sur deux Mélodies Anglaises'—are much harder nuts to crack.

H. M. Higgs's 'Twelve Miniatures' is a collection of well-written and pleasing pieces, some of which are suitable for recital purposes. The music is delightfully free from stodginess, without being trivial or unsuited to the instrument (*b-c*).

Henry Smart's organ music is still far from dead, and those in search of easy work may be directed to 'Six short and easy pieces,' published in pairs (*b-c*), and Twelve short and easy pieces, issued in sets of four. These are printed in order of difficulty, the first group being (*a*) and the last (*c*).

Players requiring pieces based on hymn-tunes will find two sets of twelve by Charlton Palmer useful. They are published by G. Schirmer Ltd., and vary in difficulty from (*b*) to considerably beyond (*c*). There are also Six Choral Preludes by C. H. Kitson (Stainer & Bell) that are well worth attention (*b-c*).

Rheinberger has written about a hundred short pieces, but not many can be described as easy. The easiest are a set of six, published in two books (*b*). The Twelve Monologues, Twelve Characteristic Pieces, Twelve Pieces, and Twelve Meditations, contain some splendid work,—indeed there is not a weak number among them. They are issued in sets of two or three, as well as in volumes suitable for presentation. Not the least point in their favour is that they can mostly be played effectively on an organ with only one manual. They are mostly of the (*c*) grade, with a few beyond it, and a few at (*b*).

Rheinberger also wrote two sets of Trios, not only admirable as studies, but full of melodious music. The first set of ten (*b*) is issued in two parts, and the second, containing a dozen, rather longer, and of the (*c*) grade of difficulty, in three books.

I end this brief survey with an English organ composer who has written some particularly good music for players of modest technique—John E. West. In addition to numerous short pieces scattered about in such collections as 'The Village Organist,' there are a set of Three Preludes, a delightful 'Pastoral Melody' and 'Lament,' a rousing Postlude in B flat, a second set of Three Preludes, containing a charming Allegretto Pastorale, and a set of three short pieces, 'Aspiration,' 'Contemplation,' and 'Lamentation.' The 'Aspiration' is a little gem, very suitable for recital purposes. These pieces are mostly of the (*b*) grade, with a few rather beyond it.

They are beautifully written, and admirable alike for teaching or for use as voluntaries.

A longer work of the same composer is a Meditation in E flat (c). There is unaffected charm in its opening bars, with their questioning manual phrases over the long pedal notes, while effective contrast is provided by an animated middle section leading to a climax. I quote the commencement:



The bulk of the music noticed above is issued at a low cost. Novello & Co. are the publishers, unless otherwise stated, and the French works may also be obtained through them.

In turning over music for the purposes of this article I have been struck by the musical interest and effect obtained in many cases by slender means. Do advanced organists make enough use of music of this type? Are they not too much inclined to despise 'the day of small things'?

Most of them have been surprised—even mildly chagrined—at finding an easy piece more appreciated as a voluntary or recital item than some ambitious work over which they had toiled with reeling brain and aching shins during the week. I am sure their repertoire might well be extended in the direction of simplicity of the right sort. They have many among their hearers who will be grateful for the change. Notice the intense appreciation with which an audience listens to a famous singer's rendering of a simple ballad, or to a pianoforte virtuoso graciously unbending to a Mendelssohn 'Song without Words.' Must our Hugues always be going full blast with 'mountainous fugues' and sonatas?

The brilliant organist naturally likes overcoming difficulties; but the 'man in the pew' looks coldly on his feats, dismissing some of the most astonishing of them with a scornful 'Mere technique: I like music that speaks to the heart.' He is wrong, of course; but not entirely. Unconsciously he has a fellow-feeling with another and more famous 'man in the pew,' Samuel Johnson (I think it was the old Doctor, if not, it ought to have been), who sat wearily through a long display of dexterity at the harpsichord, and on a lady remarking to him: 'That was a most difficult performance,' answered: 'I would to heaven, madam, it had been impossible.'

We have received from the Oxford University Press the useful annual Kalendar of Hymns Ancient and Modern for 1916, compiled by Robert Sealy Genge, M.A., Vicar of Christ Church, Wolverhampton. It is published at twopence.

Sunday afternoon musical services are given at the United Methodist Church, Manor Park, E. The opening meeting was held on October 3. The programme included Elgar's 'Pomp and Circumstance' March No. 2, and the 'Oberon' Overture. Mr. F. W. Long conducted the orchestra and choir.

DR. E. H. THORNE'S BACH RECITALS.

We have received the programmes of four Bach recitals to be given at 3.30 on Saturdays in November at St. Anne's, Soho, by Dr. E. H. Thorne. An excellent feature is the recitalist's avoidance of the more hackneyed Fugues in favour of the Choral Preludes. Organists have dealt none too kindly with Bach by over-insistence on his excellence as a fugue writer: it is time that the more intimate and poetic side of him (so fully shown in these Preludes) received wider recognition. We are glad to see, too, that three of the Trio-Sonatas are included. It is a pity that the excellences of these works as technical studies have rather overshadowed their beauty as music. As Parry points out, they are among the composer's most delicately-poised and subtly-finished works.

We append the programme of Dr. Thorne's first recital: Fantasia in B flat on 'I give to thee farewell' (Canto fermo in manual and pedal). Sonata in E minor (two manuals and pedal) (Adagio, Vivace, Andante, Un poco allegro). Prelude and Fugue in A major. Trio in D minor, for two manuals and pedal, on 'Jesus Christ, Who art our Saviour' (Canto fermo in pedal). Passacaglia in C minor.

The seventh annual Choral Festival by the united choir of Hinckley and district was held in Hinckley Parish Church on Saturday, October 2. The service was conducted by Dr. Christie Green, organist of Holy Trinity Church, Coventry. The psalms (sung antiphonally between the Parish Church Choir in the Chancel and the visiting choirs in the Nave), were sung to chants by Harwood. The setting of the Canticles was Newton in G. Torrance's anthem 'Lord, I have loved the habitation of Thy house' was sung after the third collect, and Spohr's 'Blest are the departed' before the Blessing. Dr. Green gave a short recital before the service, and Mr. Paul Rochard accompanied throughout and played Harwood's 'Dithyramb' at the conclusion.

An interesting recital of music by S. S. Wesley was given on September 15 at St. Paul's Church, Rondebosch, Cape of Good Hope. Mr. W. E. Ranby played the Choral Song and Fugue, Larghetto in F sharp minor, and 'Holsworth Church Bells,' and the choir sang five of the composer's anthems (including 'The Wilderness') and two of his hymn tunes.

At St. Peter's, Melbourne, Mr. A. E. H. Nickson played the following Bach programme, arranged by the late Prof. Marshall Hall to illustrate lectures on Interpretation: 1. Prelude and Fugue in C minor; 2. Choral prelude; 3. Fantasia and Fugue in G minor; 4. Choral prelude; 5. Prelude and Fugue in E minor.

The annual service on behalf of the Harrogate Church Institute took place in St. Peter's Church on October 6. The combined choirs of the town took part, and under the direction of Mr. John Pulein, sang S. S. Wesley's 'O give thanks,' and Stanford's 'For all the saints.'

Mr. A. J. Heard Norrish, owing to ill-health, is returning to England during October, having resigned the organist and choir-mastership of the Metropolitan Wesleyan Church, and the organistship of Prince Alfred Lodge, Pietermaritzburg, Natal.

At Halifax Place Chapel, Nottingham, Sullivan's 'The Prodigal Son' was sung on September 19 and on October 3. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson was at the organ.

Mr. Reginald Goss Custard, the discontinuance of whose recitals at St. Margaret's, Westminster, has caused so much regret, has just given a series at All Souls' Church, Langham Place.

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ORGAN RECITALS.

- Dr. W. Rigby, at St. James's, Paisley—Prelude and Fugue in B minor, *Bach*.
 Miss H. Hatch, at St. Catherine's, Feltham—Grand Chœur in C, *Hollins*.
 Mr. Herbert Hodge, at St. Matthew's, Ealing Common—Fantasia and Fugue in G minor, *Bach*; at St. Nicholas Cole Abbey (three recitals)—Grand Solemn March, *Smart*; Impromptu, *Alcock*; Overture in C, *Hollins*.
 Mr. J. A. Meale, at Tabernacle Chapel, Cwmavon—Finlandia, *Sibelius*; at Central Hall, Westminster (four recitals)—The Pilgrim's Progress, *Ernest Austin*; Suite Gothique, *Boëllmann*; Festive March, *Henry Smart*; Grand Chœur, *Hollins*; at St. Matthew's, Ealing Common—Sonata No. 6, *Mendelssohn*.
 Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Caprice, *Faules*; Festive March, *Smart*; Lied, *Wolstenholme*; Introduction and Fugue, *Henniker*.
 Mr. S. Hylton Stewart, at Blackburn Parish Church—Epilogue, *Harvey Grace*; at St. Mary Redcliffe, Bristol—Variations, *C. H. Kitson*.
 Mr. Claude A. Forster, at St. John's, Forfar—Imperial March, *Elgar*.
 Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata No. 1, *Gulmanti*.
 Mr. Ivor Davies, at St. Michael's, Manselton, Swansea—Solemn melody, *Walford Davies*.
 Mr. W. Henry Maxfield, at St. John the Evangelist's, Altrincham—Sonata No. 3, *Mendelssohn*.
 Mr. F. J. Buckle, at St. Paul's, Herne Hill—Lament, *Harvey Grace*.
 Mr. P. H. Syvret, at Victoria Street Congregational Chapel, Jersey—Pontifical March, *Lemmens*.
 Mr. Herbert Pierce, at Union Chapel, Highbury (three recitals)—Fanfare, *Lemmens*; In dulci jubilo, *Bach*; Pastorale, *Lemare*.
 Mr. Harvey Grace, at St. Mary Magdalene's, Munster Square (four recitals)—Canzona (Fourth Symphony), *Tchaikovsky*; Prelude on the tune 'St. Mary,' *Charles Wood*; Andante from String Quartet, *Debussy*; Choral No. 3, *Frank*.
 Mr. Wilfrid Arlom, at St. George's, Hurstville, N.S.W. (two recitals)—Carillon, *Louis Vierne*; Study in C sharp minor, *Chopin-Lemare*.
 Mr. Harold E. Hines, at Borough Bridge Parish Church, Harrogate—Prelude and Fugue in C minor, *Bach*.
 Mr. W. H. Dawes, at Nazeing Parish Church (two recitals)—Sonata No. 1, *Mendelssohn*; recital of works by *Arthur G. Colborn*.
 Mr. G. Bernard Gilbert, at Canning Town Public Hall—Fugue in G minor, *Bach*.
 Dr. H. W. Richards, at Christ Church, Lancaster Gate (two recitals)—Toccata and Fugue in C, *Bach*; Third Rhapsody, *Saint-Saëns*.
 Mr. Allan Brown, at Tooting Wesleyan Central Hall (two recitals)—Overture in C, *Hollins*; at Wesleyan Church, Dartford—In Paradisum, *Dubois*.
 Mr. Frederick Diggle, at St. Saviour's Church, Liverpool—Fantaisie Rustique, *Wolstenholme*.

APPOINTMENTS.

- Mr. Allan Brown, organist and choirmaster, City Temple.
 Mr. Fred. W. Flatt, organist and choirmaster, St. Mark's Presbyterian Church, Greenwich.
 Mr. A. J. Larkman, organist and choirmaster, Holy Trinity Church, Sydenham Park, S.E.
 Mr. Wallace J. Madge, organist and choirmaster, at Kingsland Congregational Church.
 Mr. Walter J. Rainbird, choirmaster, at St. Mildred's, Lee, where he has been organist for the past sixteen years.

The Rev. W. H. Bliss, M.A., Mus.Bac., hon. chaplain to H.M. The King, is retiring from Kew, where he has been vicar for thirty years. On September 20 he was presented with an illuminated address and a cheque for £228. Mr. Bliss took his musical degree at Oxford in 1863. The services greatly benefited by his musicianship.

Reviews.

PIANOFORTE MUSIC.

Etudes. By Edouard Wolff (Novello Edition, No. 153). Edited by Franklin Taylor. 1s. net.

Studies of Mechanism. By Charles Czerny, Op. 849 (Novello Edition, No. 130). Edited by Franklin Taylor. 1s. net.

Doll's-House Suite. Five little pieces for little folk; for pianoforte solo. (Novello Edition, No. 522.) By Hubert Bath. 2s. net.

[Novello & Co., Ltd.]

Amongst the latest additions to the Novello Edition comes a book of pianoforte studies by Edouard Wolff, a somewhat unfamiliar name. The composer was born at Warsaw in 1816, and died at Paris (where he resided for the last forty-five years of his life) in 1880. He is perhaps best known for his collaborations, in the form of duets for pianoforte and violin, with the celebrated Belgian violinists Charles de Bériot and Henri Vieuxtemps. Mr. Taylor has selected for publication seven studies from Wolff's Op. 50. In six of these the principal work is for the left hand, and as the studies are both useful and of some considerable musical interest (being not only excellent exercises but also pieces worthy of public performance) they well deserve the attention of students in the upper intermediate grade.

Still another volume from Czerny's inexhaustible supply! This time we have fifteen studies from his Op. 849—'Studies of Mechanism.' These are specially written for small hands, but not necessarily for small people. They come just below the grade of 'The School of Velocity,' Op. 299.

A charming little set of pieces is the 'Doll's-House Suite,' by Hubert Bath. 'Toy Soldiers,' a bright march with a nice staccato bass; 'Dolly's Washing Day' ('plenty of accent,' says the composer; but, please, not too much of it in the 'Rub-a-dub'—have Mr. Hubert Bath's shirts and collars never suffered from too much energy on the part of his laundry-woman?); 'Dolls' Waltz,' a very flowing, pleasing swing-song theme; 'Playtime,' plenty of good staccato again here; and 'Dolly's Lullaby,' a pretty, crooning melody; these are the fanciful titles of the five little solos—just the kind of pieces for children in quite the elementary stage.

Journal of the Folk-Song Society. No. 19; being the second part of vol. v.

[Printed privately for the Members of the Society; Offices, 19, Berners Street, London, W.]

The cult of the folk-song demands special skill and devotion. The necessity for this equipment is exemplified by this remarkable volume or half-volume of about 180 pages. It is a monument of the patience and industry of its compilers, and is in itself a liberal education on the topics with which it deals. The pedigree and relationships of no fewer than fifty-one folk-songs are discussed in detail and sometimes at considerable length. Speculations as to the curious significance of the 'Droylesden Wakes Spinning-Song' occupy no fewer than six pages of interesting matter contributed by Miss Annie G. Gilchrist. Many of the notes on the songs are written by Miss Lucy Broadwood, who is one of the most distinguished members of the Society. Miss Gilchrist gives an account, which is new to us, of the origin of the well-known air 'The First Nowell.' She says that she 'has come to the conclusion that "The First Nowell" tune is a relic of singing in parts, in which by an accident the treble and not the tenor melody has been transmitted to a later generation, probably by one of the treble singers.'

A tribute is paid to the late Mr. Gavin Greig, an authority on Scottish folk-song, who died on August 31, 1914, at the age of fifty-eight years.

The Society has had to suffer inconvenience arising from the fact that its honorary secretary, Mr. Frederick Keel, being in Bavaria on holiday when the War broke out, is detained as a political prisoner at the Concentration Camp at Ruhleben. The work meantime is being carried on by his wife, acting with other officials of the Society.

VIOLIN MUSIC.

Tema con Variazioni. By A. C. Mackenzie.

Bourrée; Slow Minuet; Gigue. From Suite in F. By C. Hubert H. Parry.

[Novello & Co., Ltd.]

Violinists will be glad to have Sir Alexander Mackenzie's 'Tema con Variazioni' from his set of pieces for violin and pianoforte, Op. 37 (the Suite which includes the ever-popular 'Benediculus,' first played by the late Lady Hallé as far back as 1880 at one of the never-to-be-forgotten Monday Popular Concerts), published separately. The piece is an excellent example of variation-form, as each of the eight variations to the pleasing theme, with its unusual 7 + 8 bar rhythm, is in thorough contrast, and the music lies always gratefully under a skilled player's fingers. Messrs. Novello & Co. have also issued separate editions of the 'Bourrée,' 'Slow Minuet,' and 'Gigue' from the Suite in F ('Lady Radnor's Suite') by Sir Hubert Parry, lately reviewed in these columns.

Réverie in D flat. By H. Sandiford Turner. Recital Series of Original Compositions for the Organ, No. 48.

[Novello & Co., Ltd.]

This piece will appeal strongly to players with a liking for modern harmony. The composer, however, does not indulge in extravagances, and his striking harmonic effects are not dragged in, but have their proper part in the scheme,—even the string of ninths on p. 53 grows naturally out of what has gone before. The main theme of the work is an expressive melody, which makes its second appearance accompanied by an effective counter-theme. The piece presents few difficulties, and although laid out for a three-manual organ, can be played on two manuals with little loss of effect. The composer, by the way, seems to have overlooked the limitations of the human hand in line 3 of p. 54, where, if his instructions as to the employment of two manuals are carried out, the player must be prepared for a stretch of a twelfth. We suggest that in bars 1 and 3 the left hand should be transferred to the Swell for the passages in the bass clef.

Ballade in E. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 44.

[Novello & Co., Ltd.]

Mr. Archer has hit upon a happy theme for his 'Ballade'—simple, and with a pronounced flavour of the folk-song. Although dealing with small rhythms, he has cleverly avoided scrappiness or squareness. This rhythmic interest is well maintained in the middle section in $\frac{3}{4}$ time. An effective feature of the *réprie* is the decorative use of a fragment of the second subject. The 'Ballade' is altogether a work distinctly out of the ordinary run of quiet recital pieces. It is not difficult, requiring chiefly neatness and taste for its proper performance.

The Recital Series of Original Compositions for the Organ. Vol. 8. [Novello & Co., Ltd.]

The latest volume of this well-known collection of recital music contains six works. As they have already been noticed separately in these columns, a bare mention of them will suffice: Pavane in A (Bernard Johnson). Finale Jubilante (John E. West). Scherzo in F minor (H. Sandiford Turner), and Réverie in D flat, by the same composer (reviewed above), Scherzo Fugue (E. H. Lemare), and Epilogue (Harvey Grace).

The volume is handsomely bound, and would be a suitable book for presentation.

The thirteenth annual Conference of the Catholic Truth Society of Ireland was held at Dublin from October 12 to 15. The inaugural lecture was given by Mr. Cecil Chesterton, editor of the *New Witness*. At the concert given at the Mansion House, Dublin, on October 12, Mr. Charles Mott (baritone) and Señor José de Marais (tenor) were the chief attractions. In addition, Miss Jean Nolan, Miss Maude Clancy, Mrs. Fay Sargent, Mr. Arthur Darley, and Mr. W. A. McNally assisted, the conductor being Mr. Vincent O'Brien.

Correspondence.

'PIETÀ, SIGNORE':
ROSSINI OR STRADELLA?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the programme of the Promenade Concert (Queen's Hall) for Friday, October 8, I noticed "Pietà, Signore" by Stradella.

Now, it is written in the new 'Grove' (vol. iv., p. 707, s.v. Stradella): 'Stradella as a composer is known to modern audiences by the Aria di Chiesa, "Pietà, Signore," attributed to him. It is enough to say that no musician, even though but slightly acquainted with the works that indisputably by Stradella, will attribute it to him. The composer of that beautiful composition is almost certainly Rossini.' (The old 'Grove' gave a choice, saying, 'is generally believed to be Fétis, Niedermeyer, or Rossini.' Further, in the same volume, at p. 163, col. b, under 'Rossini': 'The famous aria, "Pietà, Signore," which *credulous amateurs* [italics mine] still regard as Stradella's was, according to Signor Alfredo Piatti, written as a joke by Rossini.'

I have before me three different editions of the Aria, which in each case is attributed to Stradella, and in one case bears the title 'Se i miei sospiri.'

I would suggest that the slightly-sneering reference to amateurs be amended by attributing the credulity to those who should guide them, namely: publishers, editors, and programme-makers.—Yours faithfully,

T. FRANCIS HOWELL

A WELSH HYMN AND ITS ORIGIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A year or more ago, whilst going through the works of William Shield, I was interested to find in his opera 'Marian' (1788) the original of the beautiful tune to 'By the Waters of Babylon' (Psalm 137), classed amongst the Welsh Aïrs in 'Songs of Four Nations.' This 'psalm' had long puzzled others besides myself, as it seems to lack Welsh or traditional characteristics. Reference to the published collections of Welsh music showed that the air, under the title 'Yr Helyg Gân' ('The Willow Hymn'), Psalm 137, appeared as a Welsh psalm for the first time in Edward Jones's 'Bardic Museum' (1802, or fourteen years after the opera of 'Marian'). The full title of Jones's compilation is too lengthy to quote, but it is described as consisting of 'Primitive Literature, &c., forming the second volume of the Musical, Poetical, and Historical Relics of the Welsh Bards and Druids, &c., with great Pains now rescued from oblivion and never before published.' Jones has not only copied Shield's air but, throughout the first few bars, his *bass accompaniment* also, though this has been prudently varied farther on. Obviously, the song 'Ah me! by the osiers so dank,' or 'The Branch of the Willow,' made popular by the enchanting Mrs. Billington, must have put it into the head of the compiler of the 'Bardic Museum' to adapt the song to a psalm descriptive of the exiles hanging their harps on the willows. He has, however, done his task very awkwardly, as the first verse will show. (The fine paraphrase in 'Songs of Four Nations' is by Dr. Arthur Somervell.) On the other hand, Shield's words suit the tune admirably, and the 'Ah me!' at the beginning is worthy of Purcell. Should it be argued by some that Shield—like most composers of ballad-opera—used material not his own, I should like to point out that Shield, so far as I can ascertain, was scrupulous in distinguishing between original and borrowed stuff. His opera-music is properly often described as 'selected and composed by William Shield.' Where he uses traditional aïrs he gives their titles, if familiar; as in the case of 'Gilderoy' and 'Peggy Band.' In the case of music borrowed from other composers—from Handel and Paisiello down to very minor musicians—he carefully appends their names; and, similarly, his own arias have the name of

* This is confirmed by Mr. Frank Kidson, who has kindly interested himself in the matter.

Shield printed above them in very many cases. In both the opera of 'Marian' and the *Vocal Magazine* (1799) we find Shield's name set above the song under discussion.

Probably few modern musicians realise the singular versatility and beauty of William Shield's music. His gift for broad, original, and lovely melody sets him high above the British composers of his time, and the little air before us shows something of his power and simplicity.

John Parry (*Bardd Alaw*), who reprinted Edward Jones's publications in his *Welsh Harp* (1839-48), does not include the 'Willow Hymn.' This, as Mr. Kidson remarks, is very significant.

[Since writing the above, I have just consulted a foot-note written by William Chappell, under 'Dargason,' in 'Popular Music of the Olden Time.' In this he exposes some of Edward Jones's many inaccuracies, and incidentally observes that Jones's 'Willow Hymn' is 'By the osiers so dank' really; so I now can hardly claim to have discovered the fact, although, as Shield's name is not mentioned by Chappell, many of the present generation would fail to understand his reference.] LUCY E. BROADWOOD.

'THE BRANCH OF THE WILLOW.'

(A plaintive Ballad. Sung by Mrs. BILLINGTON.)

From W. SHIELD'S Opera (1788).

Largo Siciliano.

(MARIAN.)

Ah me! by the o-siers so dank, As we
sat on the bank And look'd at the swell of the
bil-low, This bas-ket he wove, As a
to-ken of love, A-las, 'twas the branch of the
wil-low.

(Second verse.)

Now sad all the day
Through the meadows I stray,
And rest flies all night from my pillow.
The garland I wore
From my ringlets I tore,
Alas! must I wear the green willow.

'YR HELYG GÂN' ('THE WILLOW HYMN'), Ps. 137.

From E. JONES'S 'Bardic Museum' (1802).

Plaintive and slow.

By the riv-ers of.. Ba-by-lon, there
we.. sat.. down, yea, we.. wept, yea,
we.. wept, when we.. re-member'd Zi-on.

[Two more verses follow. Jones employs the smaller notes at bar four in the second verse.]

Obituary.

We regret to record the following deaths:

Dr. JOHN DUFFELL, suddenly, at Sheffield, on October 20, aged forty-four years. Born at Tipton, Staffs, in 1871, he was educated at Isleworth College, and went to live at Sheffield in 1892. On taking the degree of Mus. Bac. Lond. he abandoned the scholastic profession and became a busy teacher and conductor at Sheffield. He took the degree of Doctor in Music (London) this year. He was best known as conductor and stage-manager of the Teachers' Opera Society, a post he held for sixteen years. He conducted the last of a series of performances of 'The Gondoliers' four days prior to his death, which came with tragic unexpectedness. Dr. Duffell was also director of the Sheffield Grand Opera Society, and with them produced 'Aida,' 'Tannhäuser,' 'Faust,' 'The Merry Wives of Windsor,' and other works. For several years he conducted the Sheffield Choral Union, the Sheffield Amateur Instrumental Society, and the Workshop Choral Society. He was also music-master at King Edward VII. School, Sheffield. His compositions include an operetta, 'Hypatia,' a choral-ballad, 'Hohenlinden,' and a setting of the 126th Psalm. He leaves a son aged sixteen.

GEORGE EDWARDES, a famous impresario, at his residence, 11, Park Square, N.W. He was born on October 8, 1852, and was intended for the Army, but while still a young man he deviated in the direction of theatre management. He became the business manager to Mr. D'Oyly Carte, and later (in 1885) he began the connection with the Gaiety Theatre that made his name famous. If he did not invent that curious product, the musical comedy, he exploited it as no one else had done. It was frankly put forward not as an exemplification of musical art, but simply as a light entertainment that made no strain upon an after-dinner intellect. Mr. Edwardes had a rare faculty in attaching competent performers to his cult.

WHARTON DYER, organist of Mitchelstown Church (co. Cork), on September 27. Born in 1835, the son of Mr. R. H. Dyer, V.S., of Limerick, and blind from his birth, the late Mr. Dyer gave evidence of extraordinary musical talent at a tender age, and having studied at a School for the Blind, was appointed organist of St. Michael's, Limerick, in 1860. He was subsequently organist of the Parish Church, Abbeyleix, and in 1885 he was appointed to Mitchelstown Church, where he officiated till his death. He was grand-nephew to Thomas Wharton, the English poet-laureate. Not alone was Mr. Dyer an accomplished organist, but he composed much church music, including a cantata.

F. H. HOCKEY, a private of B Company H.A.C., who was killed at the Front by a shell splinter on September 20. He was an Associate of the Royal College of Organists, and was organist of Hadleigh (near Ipswich) Parish Church, and conductor of the local Orchestral Society. In his early days he was a member of the staff of Messrs. Novello & Co. at Berners Street.

THE COMPENDIOUS WAY.

English Folk-Song and Dance. By Frank Kidson and Mary Neal, pp. viii. and 178.

[Cambridge University Press.]

This small volume is an attempt to collect and present in convenient and elementary form a good deal of information essential to the understanding of English Folk-song and Dance, which was not previously to be found within one cover. The authors do not collaborate. For the first part, on folk-song, Mr. Kidson is responsible, the second, on folk-dance, is the work of Miss Neal.

The contents-list of the first part makes a fair promise, which is hardly fulfilled. It is to be regretted that Mr. Kidson, well qualified as he is to write on folk-song, has not made more of his opportunities, severely limited though these are in a small manual. As it is, the reader on reaching the end feels that the whole essay tends to slur rather than select in the desire for compression.

The origin of folk-song needs very careful handling. This it has not received. In speaking of the communal origin theory, Mr. Kidson says (p. 13) 'Those who hold this theory appear to assert that a folk-song with its music has had a primal formation at some early and indefinite time, and that this germ . . . has been fashioned and changed by numberless brains according to the popular demand, and has only met with general acceptance when it has fulfilled the requirements that the populace have demanded.' Now 'fashioned and changed' . . . according to the popular demand' suggests that the individual, conscious of the tastes of his audience or generation, deliberately introduced changes to please. If that is one small factor, this is yet a garbled version of the general process. A variant might be produced for any one of a dozen causes, independent of any demand, and live or die on an unsought power to attract. The phrasing of the last words of the quotation, too, only seems to carry on this hack-composer idea which Mr. Kidson attributes to the holders of the communal origin theory. Indeed, Mr. Kidson seems unable to think himself out of the atmosphere of composed music: speaking (p. 33) of the changes introduced into airs by the peasant singer, he says, 'Fortunately in many cases . . . he religiously adheres to the melody as far as his memory or skill will permit.' Why fortunately? It is as possible for an individual touch to transform an indifferent melody into a fine one as the reverse. It might almost be supposed that Mr. Kidson imagined that one version of a folk-song was 'correct' and another 'incorrect'! As for the 'much modification' in the communal theory he thinks necessary, he has not made the nature of it at all clear in the rather confused remarks that close the section. Moreover, it is a very arbitrary view that refuses the name of evolution to a process which through an individual weakness produces a variation from type vigorous enough to survive.

The cante-fable hypothesis is not 'another theory of folk-song origin' (p. 15) as distinct from the communal and evolutionary view. It may be held as part of that theory, affecting it in detail but not excluding it. Passing over that, however, it does not appear that Mr. Kidson's discussion elucidates much, except the fact that he differs from Mr. Jacobs. It would have been better only to mention the theory with a caution than to speak of evidence which 'will certainly reveal' something, but cannot be fully adduced or sifted.

The subject of the Modes is equally unsatisfyingly dealt with. A score of questions which beset the beginner remain unanswered. Some of them are strictly beyond the province of folk-music, and yet the shelving of them, taking into account the conditions of the modern interest in folk-music, robs the section of three-quarters of its value. Few persons who have begun to be interested, in and through folk-music, in the Modes, will be content with the dismissal of their peculiar qualities of expression, their possibilities and limitations, the loss and gain by their banishment from secular art-music melodic or polyphonic, in a passing reference to 'the cramping effect of many modal intervals.' That the avoidance of a disquisition enables the manual to remain small will not comfort the inquirer.

The part of the essay which deals with classes of folk-song (pp. 52-78) is for the most part a catalogue of subjects and songs, from which little is to be gathered on the quality

of folk-poetry. A fuller treatment for the narrative ballad, the chanty, and the carol, would have been desirable.

It is a pity that ghost-stories should be confounded with mysticism (p. 59). Surely it was 'Jumping Joan,' not 'Joan's Placket,' that was played at the execution of Mary Queen of Scots (p. 31).

The writing of a small manual is admittedly the hardest of tasks. This essay in general suggests that Mr. Kidson underrated the difficulty and attempted to compress his material before he had it clear-cut, thus inevitably achieving a treatment slight rather than concentrated.

Of course this does not imply that there is no interesting or useful matter, but where folk-music is concerned Mr. Kidson's name on a title-page should mean much more than that, and to apply a too easy standard of criticism to his work would be the poorest of compliments to him.

With the second part of the volume it is difficult to deal seriously. Miss Neal writes with evident enthusiasm and sincerity, but is presumably more at home in other subjects.

The introduction on origins and history is little more than an object-lesson in uncritical method. Its curious mixture of sun-worship, vegetation ceremonies, and gnosticism, backed here and there by snippets from 'The Golden Bough' and other less distinguished and more fanciful works, is the sheer dyspepsia of folk-lore. The record of a naive query addressed to Dr. Frazer (p. 102) is instructive; but the 'Morris' suggestion would be at least as acceptable to the trained etymologist as the fantastic Celtic derivation of the word 'morris' which is gravely approved by Miss Neal.

Folk-lore, however, even as etymology, is a candle whereby many are tempted to the easy burning of their fingers. But when a complete list (though safeguarded by 'so far as I know') of all the Morris dances collected and published since 1905 is given (p. 128), it is expected that every reasonable effort to secure its completeness will be made. This has not been done. Part V. of 'The Morris Book' was available a year or more before the publication of this manual, but none of the new results there published appear, and the complete silence of text and bibliography betrays that even its existence was not known.

The omission of the fresh dances in the revised edition of Part I. of 'The Morris Book' shows that this, though known of (footnote, p. 125), had at least not been consulted. Similarly, on p. 149 the writer says: 'Mr. Sharp has collected seven sword-dances.' Mr. Sharp has collected certainly eighteen, of which he has published fourteen, and his last instalment of seven (one by far the finest of the Yorkshire type) was in the hands of the public some two years before the appearance of this manual. Again, how much the writer knew of 'The Country Dance Book' is not clear, but its absence from the bibliography and the anonymous reference on p. 157 suggest that she was not aware of it as anything considerable—certainly not as a collection containing eighteen traditional country dances and no less than sixty-five examples from Playford. Miss Neal dislikes the printed notation (p. 172), but that does not alter the fact that no writer of a manual can afford to be caught napping on standard, recent, and accessible work in its subject, liked or disliked. Detailed criticism of the rest is scarcely profitable: the essay contains a good deal of superficial information, but the trail of the same carelessness (to put it mildly) is over it all. Quotations, for example, are scarcely ever given with a practicable reference. Specimens crop up richly on a random glance through. The statement that 'the Morris dance was called in some places the Northern Lights and the Aurora Borealis because of its desultory movements' (p. 110) looks so like an inversion that one would like to be given the opportunity of checking it. Apart from that, one can of course imagine the peasant speaking of the Northern Lights and the Parson and Squire of the Aurora Borealis, but whether the 'desultory movements' belong to the Morris-dance (God save the mark!) or to the Aurora—! On p. 131 it is stated that the country musician's dance-tunes are 'probably contemporary with the original country dances.' A moment's reflection shows this to be quite meaningless. On p. 145 we are told that Plough Monday is the sixth of January: if so, it fell on Wednesday this year. Before we have our wind again, the next words declare that the 'Sword-dance' was originally part of a pageant or mummers' play, &c. Nobody but Miss Neal is sure of this. On p. 148: 'The first sword-dance I saw performed was the

Barndon, which was accompanied by the small pipes.' If Miss Neal heard an instrument usually stated to be dead, we should expect comment. If she means that the dance, like others of its type, used to be performed to the small pipes, her expression is unhappy.

Miss Neal so insists that the folk-dance should be taught and interpreted only by those who, as she puts it on p. 170, 'are unhampered by technical knowledge and unconfined by technical terms'—though the traditional dancers were on her own showing rich in these—'and academic restrictions,' that one wonders how Miss Chaplin's expert (p. 156), who must surely have had the first two disadvantages to some extent, escapes: still, that was only Playford—folk-dance at one remove, let us say. Can it be that Wicked Dancing Masters are trying to kidnap this fresh young Movement and academicize it in the purlieus of *virtù*? Heaven forbid! But if this reviewer has ever noticed anything sinister, it was not that.

E. PHILLIPS BARKER.

HOW TO HELP OUR SOLDIERS WITH THEIR SONGS.

In the early stages of the War considerable interest was manifested at home and abroad in the songs our soldiers were accustomed to sing when on the march. The total irrelevancy of what was sung to the serious matter in hand puzzled not a few. Foreigners in particular wondered at the absence of anything patriotic or calculated to stir the blood. In discussions on the psychology of this phenomenon it was recognised that whilst our soldier had no need to hearten himself or to assure others of his patriotism, he had every right to relieve his feelings, and by calling up agreeable memories to be cheered in the frequent monotony of his job. For this purpose the familiar music of the 'Halls' provided him with the exact kind of equipment he needed. But notwithstanding this tendency of choice, there is no good reason why he should not be encouraged to enlarge his musical outlook. Restricted as is his programme, its extreme meagreness is only fully realised when it is noted that only the choruses of songs are usually sung. 'Tipperary,' or rather the refrain of it, got hold of the public taste, and even fascinated people; but how often has the full song itself been sung by our men? If the musical equipment is restricted, how about effectiveness in performance? I have never allowed a body of men to pass without observing their vocal efforts, which, with rare exceptions, seem to leave much to be desired. Important local instances of exceptional musical talent I know exist, but according to my general observation about one in four appear to sing when marching, and the rest look bored; yet experience in helping large bodies of untrained people to make the most of their voices tells me that some 98 per cent. of the adult male population appear to be capable, with a little help, of singing an effective unison. Our military inefficiency in this matter is largely due to the incapacity of the powers-that-be to regard music seriously, and it is therefore allowed to take care of itself. There is no attempt to recognise or encourage it by providing some instruction.

Singing on a march, when no band of any kind is available, is admitted to be a military asset of great value. Surely, then, it ought to be recognised as part of a soldier's normal equipment, and taught.

A short time ago, 'somewhere in England,' a commanding officer gave me permission to take his men, who were regulars, in hand. I first took them through some of the songs that they were accustomed to sing when marching, with the view of improving the quality of tone, and securing precision, good attack, and clear pronunciation. Having thus established good relations with them, with a certain amount of misgiving I approached the subject of an enlargement of their musical programme. I selected for my first venture that delightful old English song 'The Golden Vanity,' with its eight verses and taking refrain. Its melody, and its record of the sinking Turkish galley (quite an up-to-date allusion), the faithful boy who destroyed her, and the despicable skipper, were an instantaneous success. The harmony the men extemporized for the refrain 'Lowlands, &c.' was quite creditable, and only wanted a little filling out

and balancing. To encourage the harmony sense, I put them on to a few Rounds, to their evident satisfaction, taking as a start the universally known 'Three blind mice.' In view of the threadbare character of the verbal text (the tune's the thing), I ventured to provide the men with new topical words, as under:

'Three submarines, iii.

What did they do? iii.

They all torpedoed the . . . Park,
A bathing machine, and a Noah's ark,
And missed the pier because it was dark.

Three submarines, &c.

The poets amongst the men were exhorted to compose their own lines, and I have no doubt that 'somewhere in France' there are evidences of their industry to be noted, and a form of rhyming has been stimulated. By way of a contrast, after endeavouring, in somewhat unsuitable surroundings, to create an atmosphere of moonlight and romance, I introduced that charming old round, 'O, my love! Lov'st thou me? Then quickly come and save him, that dies for thee.' This beautiful Elizabethan example needed no 'editing,' and it soon got hold of the stalwart performers, and they of it.

With these and other materials, for an outlay of exactly 1s. 8d. on the well-known 'Sing-song book,'* and 'The graduated book of Rounds,'† edited by Dr. McNaught (which I bestowed on my pupils), and the use of a black-board, but without any instrumental assistance, I was able in three instructions, lasting but two-and-a-half hours in all, to supply a section of our gallant men with welcome additions to their musical repertory for both marching and recreation purposes, to say nothing of a marked increase in general choral efficiency. In these instructions were included a rehearsal of singing on a march, and parting injunctions as to carrying on without further help from myself. It is excellent to sing or play to and amuse soldiers, who have sometimes much time on their hands, but it is still more excellent to make them sing themselves, and thus provide their own recreation and aids to marching. Could not instruction of much the same sort be made generally available in some way, particularly when the evenings lengthen? Would it not be possible for the 'Committee for Music in War Time' to add to its labours and take the matter in hand? There must be plenty of competent professional and amateur talent, including even experts in whistling and the use of the popular mouth-organ, available all over the country for the work of instruction, and only too willing to give it. The reference in the September *Musical Times* to what Dr. Walford Davies has achieved in the interests of our soldiers and their musical enjoyment, should encourage the hope that further developments would not be impossible.

S. ROYLE SHORE.

THE WAR AND MUSICAL COMPOSITION.

Speaking at one of Mr. Isidore de Lara's All-British concerts recently, Mr. H. B. Dickin pointed out that times of national stress had often been followed by seasons of musical awakening. Most people knew how the career of Napoleon had influenced Beethoven, and how the calamitous events of 1812 and 1870 had quickened an artistic and a national impulse in Russia and France. Similar phenomena had occurred over and over again in the history of British music. There was reason to believe that John Dunstable, the accredited inventor of modern music, had followed Henry V. in France; and if war had been his inspiration, the same cause had influenced the earlier Elizabethan musicians and the founders of the wonderful madrigal school, which came into being after the Armada. Even the 18th century had produced a crop of unforgettable patriotic songs, and in the 19th the Crimean War had been the direct cause of the foundation of the Royal College of Military Music at Kneller Hall. The stress of the present War was unparalleled, and the consequent musical awakening might be proportionately significant. It was not, however, bound to come in this country, and it would not do so unless our composers gave the public what

* Pocket Sing-Song Book. Novello. 1s.

† Graduated Rounds. Novello. 8d.

the public wanted to hear. They must rid themselves of the idea that their dignity compelled them to unvarying solemnity. That idea did not obtain in literature. Shakespeare had given us Dogberry and Holofernes as well as Lear and Hamlet, and there was no earthly reason why our composers should not follow his lead, provided they were but clever enough. At the same time the responsibility for their misdeeds rested ultimately with the public, which was but a mixture of individuals closely resembling the members of the audience.

MUSIC IN OUR VILLAGE.

The complaint is so often heard of the dearth of good music in our villages and smaller towns—at any rate in the South of England—that I venture to think it may interest some of your readers to learn how we started a Musical Society on somewhat unusual lines, under considerable difficulties, and may encourage others to organize similar Societies elsewhere. For years we had found it impossible to raise even a quartet, either vocal or instrumental, tenors and violas being apparently non-existent. However, on the addition to the village of several newcomers, one or two of whom were musical, we determined to try to start some meetings to encourage folk to work for mutual enjoyment. As there were not enough singers to form a choir, or instrumentalists for an orchestra, we decided to work up part-singing with such singers as we had, and chamber-music with the few 'strings' and pianists available, and arranged to meet once a month at each other's houses. The 'choir' consisted of about six or seven members the first season. Several of these had never before attempted part-singing, so our choice of music was limited, and we had to fall back chiefly on three-part arrangements, such as Bishop's 'Sleep, gentle lady,' Stevens's 'Blow, blow, thou winter wind,' Shield's 'O happy fair,' &c. The instruments consisted of two or three violins, viola, and violoncello, and two excellent pianists, besides others, good for solos, and they practised quartets of Beethoven, Haydn, Gade, &c. Our programmes consisted of about nine items, including duets, trios, and quartets as much as possible, our object being to induce members to meet and practise concerted music. Our original idea of meeting in each other's drawing-rooms was modified because we found so many non-performers wanted to attend to listen, and so we had to take the village hall. In order to make it comfortable, we collected chairs, screens, &c., and screened off as much of the hall as we wanted, and with the addition of a druggist the room looked quite furnished, and there was no crowding. A great advantage of this transfer to the hall—from the gentlemen's point of view—was that smoking was allowed.

We had only four concerts the first season, but the venture proved so successful, we afterwards extended them to six, one a month from October to March, with practices once a week at each other's houses; in spite of assurances of the pessimists that the Society would die out after the first novelty had worn off, the membership went on increasing each season, until in the fourth year we had something like thirty singing members and a dozen instrumentalists from whom to make up a quartet, and including non-performers a total of about seventy-five members, many of whom were drawn from neighbouring villages. Among the choral items practised were Croce's 'Cynthia, thy song,' Pearsall's 'Light of my soul,' Converso's 'When all alone,' Benet's 'All creatures now are merry,' Linley's 'Let me careless,' Stanford's Cavalier songs with men's chorus, Mendelssohn's 'Hear my prayer' (with string accompaniment), and various oratorio choruses, &c. The instrumental works brought forward were Quintets by Schubert and Schumann, Beethoven's C minor and G major Quartets, Glière's Quartet in A, and also various Trios of Gade, Sinding, Schütt, and on one occasion, Saint-Saëns's arrangement for two pianofortes of Variations of a theme of Beethoven.

With regard to the financial side, we found a subscription of 5s. per member covered all expenses, the chief of which were £5 for the hire of the hall, £9 for pianoforte, and about £3 for carting chairs, and sundry expenses: our programmes cost us nothing, as they were typed for us at the office of a member. Light refreshments in the 'interval' were provided by three ladies at each concert. The average cost to each of the lady caterers was about 2s., and no one was called on more than once in a season.

The pianoforte hire may seem a heavy item, but though we only paid £5 at first for a cottage pianoforte kept in the hall, we afterwards found it was more satisfactory to hire a grand for each evening from a first-class London firm, as we got a better instrument and were freed from all trouble about keeping it in tune.

On these modest lines we provided ourselves with great musical and social enjoyment, and from 'scratch' material eventually attained a respectable standard of proficiency. All this meant a good deal of work for one or two members, but the labour was amply repaid by the success achieved.

E.

PLAINSONG.

HARMONY AND VOICE-PRODUCTION.

In his recently issued book 'The Teaching and Accompaniment of Plainsong' * Mr. Francis Burgess discusses the compensation that unharmonized Plainsong affords, and he opens up a novel view of the results of the efforts of modern choir trainers to produce unity of vowel-production and colour. He says:

'Plainchantists are so frequently confronted with the statement that all Plainsong chanting is monotonous and that all other kinds of chanting are so universally agreeable, that one cannot forbear to say a word on this question to a public which is able to rise above the hasty impressions of the "man in the pew." Gregorian Psalmody, sung antiphonally between boys and men at the interval of an octave, has elements of contrast and of variety which compensate for the lack of vocal harmony, even where that may be had. There are scores of places where the proper balance of parts does not exist on both sides of the choir; even where it does exist the effect of the same melodic phrase, always accentuated in the same manner and always harmonized in the same way, must of necessity produce a certain atmosphere of sameness. This is now much more the case than it used to be, for the result of the application of a certain kind of voice-production to choir-training has been the elimination of the personal character of individual voices to a very great extent. It is not for the present writer to say whether this is a good thing or a bad thing, though most musicians are beginning to see that the loss of a singer's personality and of a choir's power of dramatic expression is too great a price to pay for smoothness of tone. But the man who always does a thing ten years after somebody else has thought of it is now engaged in riding particular vowels to death, and the result is that one may go to church after church and hear every voice sounding much like every other voice: that is to say, there is little or no variety of colour in the antiphonal singing of harmonized chants, and word-painting by the organist may obviously be left out of the question. When we compare the unyielding rhythm and fixed harmony of the modern chant-form, even when sung antiphonally, with the ever-changing rhythm of the words themselves when sung to the simple Gregorian inflexions by boys and men in alternation, it is possible to maintain that the latter method is not necessarily the least pleasing.'

MUSIC BEHIND THE FRONT: HOW THEY MANAGE IN FRANCE.

The recreative value of music for the troops at and behind the Front is urged by a number of French patriotic societies which have combined to supply the widespread demand for musical instruments on the part of French soldiers. With the approval of the military authorities it is proposed to supply 355 bands to reserve and new formations, and to send out flutes, violins, mandolines, guitars, and other single instruments to isolated detachments. The movement is under the auspices of the Touring Club de France, the Society 'Pour le Front,' the Ligue Française, and the Ligue des Patriotes.

* 'Handbooks for Musicians.' Edited by Ernest Newman. (Novello.)

Four Christmas Carols

November 1, 1915.

COMPOSED BY

B. J. DALE
R. WALKER ROBSONWALTER H. SANGSTER
JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

No. 1. In Bethlehem, that noble place.

Old English.

B. J. DALE.

Allegro moderato.

1. In Beth - le - hem, that no - ble place, As .. by the Pro - phet

said it was, Of the Vir - gin Ma - ry, filled with Grace, "Sal - va - tor mun - di

CHORUS. *p. cres.* *Allargando.*
na - tus est." Be we mer - ry .. in this Feast, "In quo Sal - va - tor

na - tus est." *After last Verse only.* *Slow.* *p.* Al - - le - lu - - - ia.

2 On Christmas night an Angel told
The shepherds watching by their fold,
In Bethlehem, full nigh the wold,
"Salvator mundi natus est."
Be we merry, &c.

3 The shepherds were encompassed right,
About them shone a glorious light,
"Naught dread ye," said the Angel bright,
"Salvator mundi natus est."
Be we merry, &c.

4 "No cause have ye to be afraid,
For why? this day is Jesus laid
On Mary's lap, that gentle maid:"
"Salvator mundi natus est."
Be we merry, &c.

5 "And thus in faith find Him ye shall
Laid poorly in an ox's stall,"
Then lauded God the shepherds all
"Quia Salvator natus est."
Be we merry, &c.

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No. 2.

Sleep, Holy Babe!

E. CASWALL.

R. WALKER RODSOX.

Sleep, Ho - ly Babe! . . .

$\text{♩} = 108$. 1. Sleep, . . . Ho - ly Babe! up - on Thy mo - ther's breast; . . . Great

p Sleep, sleep, . . .

Lord of earth, and sea, and sky, How sweet it is to see Thee lie In

dim.

such a place of rest, . . . in such a place of rest. . .

p

2 Sleep, Holy Babe! Thine Angels watch around,
All bending low with folded wings,
Before the Incarnate King of kings,
In reverent awe profound.

3 Sleep, Holy Babe! while I with Mary gaze
In joy upon that Face awhile,
Upon the loving Infant smile
Which there divinely plays.

4 Sleep, Holy Babe! ah! take Thy brief repose,
Too quickly will Thy slumbers break,
And Thou to lengthened pains awake,
That Death alone shall close.

After last Verse.
Sleep, Ho - ly Babe! . . . sleep, Ho - ly Babe! . . .

mp Sleep, . . . Ho - ly Babe! *pp* sleep, . . . Ho - ly Babe!

mp Sleep, sleep, . . . Ho - ly Babe! . . . *pp* sleep, sleep, . . .

mp sleep, Ho - ly Babe! *p* sleep, Ho - ly Babe! *dim. e rall.* sleep, sleep, *ppp* sleep!

mp *p* *dim. e rall.* *ppp*

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(2)

No. 3.

The First Christmas Night.

Rev. EDWARD HUSBAND.

WALTER H. SANGSTER, Mus. Doc

Brightly, SOPRANOS ONLY.

1. I should like to have heard the An - gels sing, On that first great Christmas morn, To have
Brightly. ♩ = 100.

knelt and listened to . . mu-sic so sweet, O'er the Babe in . . Beth-le-hem born,

CHORUS.

But I may sing of that Babe to-day, Oh, so ten-der, so kind, so fair, . . And the

Angels still glad-den our Christ-mas morn, And sing in our mid - night air.

2 I should like to have watched the great stars shine,
 As they did that Christmas night;
 Till my heart was bright with a heavenly flame,
 And my soul was bathed in light.
 But the stars are there in heaven above,
 And as sweetly still they shine;
 And the lapse of years and the wear of time
 Make no change in that heaven of mine.

3 I should like to have been a shepherd then,
 To have watched my flock by night,
 To have seen the wonderful glory shine,
 Till the hills were paved with light.
 But I need no Bethel hill to climb,
 Nor a shepherd my calling be,
 For I'm but the sheep, and no shepherd I,
 That Jesus must be to me.

4 I should like to have seen that manger crib,
 To have knelt before that shrine,
 To have laid my gift at those tender feet,
 And have worshipped the Babe divine.
 But I may worship that Babe to-day,
 And as truly my Christmas see,
 For His prsence is now my Bethlehem,
 And His love shall my carol be.

No. 4.

There dwelt a King.

ROSE DAFFORNE BETJEMANN.

JOHN E. WEST.

Allegro grazioso. ♩ = 120.

1. There dwelt a King in days of old, Ring out, ring out, sweet bells . . . He

rich - es had, and lands, and gold, Ring out, ring out, sweet bells! . . . A..

lit - tle Child drew near his gate, The night was dark, the hour was late. Ring

out, sweet bells, ring out, sweet bells, ring out, . . . sweet . . . bells! . . .

Ring out, ring out,

2 "O give me shelter, food and fire!"

Ring out, ring out, sweet bells!

"And you shall have your heart's desire!"

Ring out, ring out, sweet bells!

The King in anger closed the gate,

And left the Child all desolate,

Ring out, ring out, sweet bells!

3 A widow dwelt in cottage poor,

Ring out, ring out, sweet bells!

She heard, and open'd wide her door;

Ring out, ring out, sweet bells!

"Come in, come in, poor Child," she said,

"And shelter here your weary head."

Ring out, ring out, sweet bells!

4 She took him in, and lo! a light—

Ring out, ring out, sweet bells!

Illumed the dark and dismal night!

Ring out, ring out, sweet bells!

And in the light, the Christ-Child stands,

With loving smile and out-stretched hands.

Ring out, ring out, sweet bells!

5 So Christians, on this Happy Day,

Ring out, ring out, sweet bells!

Turn no one from your door away,

Ring out, ring out, sweet bells!

Give shelter, clothing, food and rest,

The Christ-Child then will be your Guest.

Ring out, ring out, sweet bells!

An inter-
tain, an-
less so that
mine pres-
Dal Verm-
must be
to works
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as follows
'Maestr-
shape?'

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new to the
Giordano,
time at t-
success at
faultless.
as conduct-
excitement

OPERA IN MILAN:

CARUSO'S RETURN AFTER SEVERAL YEARS.

BY CLAUDE TREVOR.

An interview with Signor Toscanini is not always easy to obtain, and during rehearsals for the opening of a season less so than ever; but the Fates were kind when a friend of mine presented himself a short while ago prior to the Dal Verme season recently inaugurated. Before all it must be noted that the whole season is to be devoted to works by Italian composers only, and under the most exceptional circumstances. The interview ran pretty much as follows:

'Maestro, will you tell me how the imminent season took shape?'

'In the simplest fashion. For some time past I have received requests from all sides asking me to direct at this critical period Benefit Concerts; but concerts, no matter how successful, given from time to time, seemed to me too small a means of obtaining very conspicuous results. I make one exception—the concert at the Arena given some time back, the immense space lending itself so well to a huge concourse of people, over 40,000 being present, and producing a handsome net result. But as every class is hard hit by the War, I felt it necessary that something should be organized which for a considerable period would be a means of relieving those more especially in need: hence occurred to me the idea of a season of opera which should embrace in the list of artists all the very best obtainable, not only as a means of attracting large numbers of spectators, but also as showing the universal feeling among them of the desire to come to the aid of those less fortunate than themselves; and thus it is, as you will see by the list of those already published, the immense spontaneity with which the greatest even responded to my call.'

'But to get together, Maestro, such a large number of performers, with the list of operas to be given, must have created an almost insuperable difficulty. How did you manage it?'

'How did I manage it? You probably imagine that I had the most colossal obstacles to overcome by all sorts of means to induce my helpers to join me. Well, you are entirely mistaken. Things were far simpler, and I had not to proclaim my scheme from the house-tops to have a response, my means of making myself heard being the Post and Telegraph Office, and generally speaking it was sufficient for me to propose my intention by letter or telegram to have an acquiescence immediately, and I must add that if (as I have no reason to doubt) we steer our enterprise safely into port no one will have a right to more merit than another, all working together with one accord and one aim, to help our brothers in need, our motto being *égalité, fraternité*.'

'May I ask if the artists are giving their services free for the season?'

'Those who have not been able to give me their most valuable aid free absolutely, have generously done so at the very lowest possible figure. Apart from the performers, the Società Suvini and Zerbini have offered gratuitously the use of the Theatre, while Signor Edoardo Sonzogno has given the free use of the operas included in the list of works, and the same has been done by Signor Renzo Sonzogno for the performance of "Il Segreto di Susanna"; while Signor Tito Riccardi has greatly facilitated the giving of operas of which he is the owner. The Duca Uberto Visconti di Modrone is helping with his usual generosity, furnishing the scenery from the Scala and the use of dancers in those operas where ballets occur, and the Municipio is reducing to the lowest possible figure the usual theatre taxes, &c. I need hardly add that the first to be thought of with substantial aid will be those of the theatrical profession who, owing to the dreadful state of things, are without engagements, some absolutely destitute.'

Here the interview ended, and a few evenings later the season was inaugurated, the opera chosen being quite new to the Milanese public, 'Madame Sans-Gêne,' by Giordano, which was given last season for the first time at the Regio Theatre, Turin. It had the same success at Milan as at Turin, the entire execution being faultless. What else could be looked for with Toscanini as conductor? The Theatre was crowded, and the greatest excitement reigned throughout. Even those of the

immense audience who had secured their seats days before arrived early, as though they were uncertain if they would get through the throng. Among the distinguished crowd were noted Boito, Mascagni, Sonzogno, Panizza, Campanini with his gifted wife Eva Tétrazzini, and her equally gifted sister Luisa, likewise Count Blumenthal, director of the Academy of St. Cecilia at Rome. The first volley of applause during the performance was when the first notes of the 'Marseillaise' were heard. The hymn is most effectively employed, and it may be remembered that in Giordano's 'Andrea Chenier' it also plays a conspicuous part. It has lately been the habit at the Dal Verme to throw luminous projections on the curtain as a means of advertisement. For the present season Signor Toscanini sought with his acute artistic good-taste to have this abolished, but on appealing to the Società Suvini and Zerbini they, with all the good-will in the world, were unable to accede to his request, arrangements having been made with those desirous of using this means of advertisement for the whole year: but the beneficent season will be the richer by Signori Suvini and Zerbini's contribution of 3,000 fs. (£120). Toscanini has received 5,000 fs. (£200) from Mr. Otto Kahn, president of the Metropolitan Opera House of New York, with the following letter:

DEAR MAESTRO,—Learning that it is your intention of giving a series of operatic performances for the benefit of those suffering by the present European War, I am sending you 5,000 fs. as a contribution to the above. Allow me to take this opportunity of expressing my warmest sympathy for your country and your splendidly courageous people. Italy no doubt might by waiting and artful managing have succeeded in obtaining much of what she desired without firing a shot; but with that magnificent idealism and impetus which are attributes of the Latin race, she preferred to face danger and sacrifice and to show by her actions her national aspirations, and to cast her sword into the balance on the side of humanity and liberty in the present terrible conflict which must decide the spirit which will pervade the whole world in the future. All my warmest wishes go out to Italy. With affectionate salutations, and best wishes also to you,—Yours, OTTO KAHN.

It is almost superfluous to add that 'calls' were incessant for Toscanini and his fellow-workers, and it is a good augury for the rest of the season to know that the takings for the first night were 15,097 fs. (over £600).

The next operas produced were 'Pagliacci' and 'Il Segreto di Susanna,' forming a very judicious double bill, and the name of Caruso in the first was the signal for an extraordinary rush for seats. Very rapidly the theatre was sold out, and could have been filled thrice. A good many years have passed since the famous tenor last sang at Milan. Expectation ran high, and it may at once be said that his success was prodigious. Since he last sang at Milan his voice has gained in roundness and volume, and in his recent appearances he suppressed certain exaggerations of style which a while ago tended to mar his delineation of the part of Canio. A magnificent Tonio, both as to singing and acting, was forthcoming in Signor Montezanto, unknown in England, but a great artist, the parts of Nedda and Silvio being filled by two Covent Garden favourites—Signorina Claudia Muzio and Monsieur Crabbé, thus completing a truly splendid cast. Calls for all were numerous and insistent, and the sum taken on this memorable occasion amounted to 42,000 fs. (£1,640). Some of the operas to be given are already in rehearsal, the next on the list being 'Traviata,' to be followed by 'Ballo in Maschera' and 'Falstaff.' Though on the first appearance of Caruso the chief interest of the evening just described centred in 'Pagliacci,' it would be unfair not to speak of 'Il Segreto di Susanna,' which was delightfully performed and greatly appreciated, though after such very strong fare as the former it seemed rather slight. Caruso sang for the second and last time a few evenings later, when the same programme was repeated with the same results as already stated. On finishing the Milan season, I understand Signor Toscanini has accepted an offer to direct some concerts at the Augusteo at Rome in November, and also special performances at the Costanzi Theatre of Opera. The season will in all probability be inaugurated by 'Madame Sans-Gêne.'

PROMENADE CONCERTS.

These music-makings have been proceeding with the varied fortunes inevitable to a lengthy series in troublous times. On the whole the matinées have been better supported than the evening performances,—a fact that might serve as a pointer to concert-givers during the coming winter.

During the past few weeks the musical scheme has undergone sweeping modification. Special 'Allies' programmes have been given (the Russian night being especially popular), and some new and unfamiliar works have had to give way to old and tried favourites. This may or may not be sound policy: it certainly leaves the scribe little matter for comment.

Elgar's 'Polonia' received its second performance on October 5, and gained decidedly by further hearing. It contains some of the composer's finest work in orchestration and treatment generally, and only suffers, it seems to us, from a lack of distinction in the Polish themes chosen for treatment, and in being somewhat too diffuse. Sir Edward conducted a fine performance, and the audience was enthusiastic.

Mr. Edward German conducted his 'Rhapsody on March Themes' on October 7, and his brilliantly scored work (with its unexpectedly lavish use of the more academic contrapuntal devices) gave great pleasure.

Mr. Thomas Beecham was in charge on October 9, when the less familiar items were Balakirev's 'Thamar' and Mr. Hamilton Harty's 'With the Wild Geese,' the latter (conducted by the composer) being heartily applauded, while 'Thamar' fell unaccountably flat.

Paul Juon's Triple Concerto for pianoforte, violin and violoncello was played on October 19. The composer is a Russian who studied in Germany, and the result is a work in which the imaginative Slav and the methodical Teuton come to the fore in turn. The Finale is the most spontaneous portion of the work, and is more Russian than German.

The name of Litoff is more suggestive of publishing than of composition. Henri Litoff, however, was a composer and pianist long before he began to issue the edition that has made his name familiar. His own music is so rarely heard to-day that interest is attached to a performance of a Scherzo from his Concerto (Op. 102). Miss Irene Scharer played the solo part in what proved to be a bright and genial work.

The soloists have included Madame Edna Thornton, Miss Louise Dale, Miss Carmen Hill, Madame Tita Brand, Miss Daisy Kennedy, Mr. Robert Riddford, Mr. Fraser Gange, Mr. William Samuelli, Mr. Walter Hyde, M. Benno Moiseivitch, Solomon, and Mr. Albert Sammons.

NEW QUEEN'S HALL ORCHESTRA.

The Symphony concert season of this Orchestra began on October 16. It was a risk to commence this series before the Promenade season had run its course, inasmuch as the programme submitted, excellent as it was, did not offer special attractions. The announced policy of the management is that dependence will be placed mainly on music that is well known. On this occasion the programme included the ever-fresh 'Brandenburg' Concerto No. 3, for strings, Saint-Saëns's Pianoforte concerto in C minor, which Mr. Mark Hambourg performed in virtuosic style, Tchaikovsky's 'Pathetic' (how many times has Sir Henry Wood conducted this work?), the 'Figaro' Overture, 'L'Après-midi d'un Faune,' and the Prelude and 'Liebestod' from 'Tristan.' We take it for granted that our readers have heard who composed these works! The performances were all of the high degree of excellence Sir Henry Wood has educated us to expect.

The Saturday Afternoon Ballad Concerts at Queen's Hall and the Royal Albert Hall have started successfully. They have not a great interest for musicians in general, but they seem to afford some distraction and entertainment for a very large circle. At the Queen's Hall the Royal Artillery String Band, under Mr. E. C. Stretton, provides enjoyable items to the programmes, and they also play some of the accompaniments. A very welcome innovation!

THE ASSOCIATED BOARD EXAMINATIONS, 1915 SYLLABUS.

The following are suggested metronome rates for the Advanced Grade, List B (1915), the examinations for which will be held in December this year:

Bennett, <i>Study</i>	♩ = 92
Clementi, <i>Study</i>	♩ = 80
Renaud, <i>Study</i>	♩ = 144
Bach, <i>Prelude</i>	♩ = 126
Beethoven, <i>Sonata</i>	♩ = 126
Parry, <i>Shulbrede Tune</i>	♩ = 84

Metronome rates for all grades of the 1916 examinations were given in our October number.

CHORAL SOCIETY PROGRAMMES.

PROVINCIAL.

The Stockport Vocal Union announces three concerts at which its choir of eighty voices will sing unaccompanied madrigals and part-songs. Eminent soloists will appear on each occasion. The Brodsky Quartet will play at the last concert (March 27, 1916). Dr. T. Keighley is the conductor.

METROPOLITAN.

Palmer's Green and Southgate Choral Society (conductor, Mr. Wilfred Pepper).—Gounod's 'Faust' (concert edition), 'The Flag of England' (Bridge), and miscellaneous selections.

Loughton Choral Society (conductor, Mr. Henry Riding).—'Elijah,' and 'Merrie England' (concert version).

Teddington Philharmonic.—Spohr's 'The last Judgment' and 'Messiah.'

Stratford Grove Choral Union (conductor, Mr. C. E. Coward).—'The Creation' and 'Messiah.'

Aberdeen Choral Union.*—First concert, Three Russian Choral Songs (Tchaikovsky), Epilogue from Elgar's 'The Banner of St. George'; soloists, M. Benno Moiseivitch and Miss Mary Mackie. Second concert, Choral Selections; soloists, Madame Clara Butt, Mr. Walter Hyde, &c.

Aberdeen Madrigal Society.*—Madrigals including 'O'Byrne, love' (Bateson), 'Quando dal terzo cielo' (Palestrina), 'The lady Oriana' (Wilbye), and part-song, 'Love's tempest' (Elgar).

Aberdeen Male-Voice Choir.*—Works in rehearsal include Brahms's Rhapsody, Rimsky-Korsakov's 'Doom of Oleg,' Stanford's 'Songs of the Sea,' and miscellaneous excerpts by Elgar, Bantock, Grieg, Dunhill, Jenkins, Robertson, &c. (*All conducted by Mr. A. Collingwood.)

[The above are in addition to those announced in our September and August numbers, and in our country correspondents' columns.]

THE SOUTH PLACE SUNDAY CONCERTS.

The South Place (about five minutes' walk from the Bank) Sunday Popular Concerts continue to provide their patrons with the highest type of chamber music. The programme brought forward on October 10 is typical:

Sonata in A (pianoforte and violin)	
Prelude, Choral and Fugue (pianoforte solo)	César Franck
Concerto in D major (Op. 21) for pianoforte solo, violin solo, and string quartet	Ernest Chausson

The performers were: pianoforte, M. Marcel Lavrenco; violin, M. Désiré Defaux; vocalist, M. A. Coryn; string quartet, Mr. R. Kay, Mr. Ernest La Prade, Miss Rebecca Clarke, and M. M. Lagrilliere.

The announcements of performers for the remaining Sundays in October were the Philharmonic String Quartet, October 17; Miss Jessie Grimson's party, October 24; and the Saunders Quartet, October 31. Admission is free, but there is the privilege of a collection, which it may be hoped every auditor enjoyed.

SHAFTESBURY OPERA.

The Opera-in-English season at the Shaftesbury Theatre has justified the enterprise of its promoters—Mr. Thomas Beecham and Mr. Robert Courtneidge. The audiences have nearly always been good. As for the performers, it is possible to speak very highly of them. On the opening night (October 2) Gounod's 'Romeo and Juliet' was brought forward with a remarkably efficient cast. Madame Miriam Lioette was an able interpreter of Juliet, and she was well matched with Mr. Webster Millar as Romeo. Another marked success was that of Miss Evelyn Matthews as Stephano, and Miss Edythe Goodman was very efficient as the Nurse. Mr. William Samuël accomplished his well-known feat of 'bringing down the house' by his brilliant singing of Mercutio's song. Mr. Ranałow as Capulet, and Mr. Blamey as Tybalt, found due scope for their experience and skill. The chorus-singing was exceptionally good, and the mounting was sumptuous. With Mr. Courtneidge as stage-manager and Mr. Beecham as conductor, and an excellent orchestra at hand, there seemed nothing lacking. It should be chronicled that Mr. Beecham conducted the whole opera from memory. 'Madame Butterfly,' conducted by Mr. Percy Pitt, was given on October 4 with Miss Rosina Buckman in the name part, and on the 6th a well-patronised performance of 'Tales of Hoffman' was given under Mr. Hamish MacCunn. 'La Bohème' was performed on October 11 under Mr. Pitt, and the cast was a strong one. Miss Buckman was a charming Mimi. Gounod's 'Faust' again proved its drawing capacity on October 13—the raid night. Miss Carrie Tubb was Marguerite, and she was at her best. Her *sangfroid* in continuing whilst the only too obvious bombardment was going on in the neighbourhood was remarkable. Mr. Robert Radford was the Mephistopheles, and he invested the character with much distinction. Mr. Hamish MacCunn conducted. A large audience came on October 21 to hear Puccini's 'La Tosca.' The cast included Miss Jeanne Brola as Tosca, M. Maurice D'Oisly as Cavaradossi, Mr. William Samuël as Scarpia, and Mr. Arthur Wynn as the Sacristan. Mr. Pitt conducted.

The season so far has shown that even in these abnormal times there is a public for opera. No doubt one of the attractions of this scheme is the fact that the performances are given in English.

A VETERAN'S SUGGESTION AND GENEROUS EXAMPLE.

We have received the following interesting letter

I should be very pleased if you could give an account in the *Musical Times* of the organ built by Father Harris, the rival of Father Schmidt, for the Temple Church, London. Father Schmidt's was chosen, as you know. Harris's organ went to Christ's Church Cathedral, Dublin, and stood there for fifty years, and then was bought for St. John's Church, Wolverhampton, at a cost of £500, and £500 more was spent on it: particulars of which were on a board fastened on the wall inside the Church in the year 1853, at which time I was a tenor singer there.

I am now eighty-seven years old, and an Old-age Pensioner, but I have sent my 1s. in reply to your appeal in the July number of the *M.T.*—I beg to remain yours very respectfully, an old reader of the *M.T.* for sixty years, WILLIAM DAVIES.

Woodside, Salhouse, Norwich.

We have offered our cordial greetings to Mr. Davies and have promised to follow up his suggestion. That he felt able to send one shilling in answer to the appeal in our July number shows that his sympathy with his professional brethren is still keen.

The incident of the choice of the organ for the Temple Church is thus related in the article on the Temple Church and its organist, Dr. Edward John Hopkins, that appeared in our September, 1897, issue:

The organ in the Temple Church is of great historical interest. About 1683 the Benchers were desirous of obtaining the best possible organ. Bernhardt Schmidt,

a German, who was afterwards Anglicised as 'Father Smith,' competed with Renatus Harris for the honour of supplying the instrument. Each builder erected an organ in the church. Father Smith's was placed in a gallery at the West end of the square portion, and Harris placed his on the South side of the Communion Table. The two instruments were played upon on alternate Sundays. Dr. Blow and Henry Purcell performed upon Smith's organ, while Harris employed Draghi, organist to Queen Catherine. The contest was so severe that both organs were played upon at the same service; and after repeated trials, lasting for nearly twelve months, the Benchers, at the end of 1687 or the beginning of 1688, decided upon Father Smith's instrument by reason of its 'Depthe and Strengthe of Sound.'

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society began its forty-second season on October 8 with a very successful and well-attended concert. The artists engaged were Miss Phyllis Lett, Mr. Tom Kinniburgh, and Mr. Albert Sammons. It is needless to say that Miss Lett sang with her usual power and perfect artistry. Mr. Kinniburgh's first appearance at this Society's concerts gave the utmost satisfaction, and his splendid voice and delivery quite realised anticipation. Mr. Sammons's was also a first appearance, and by his fine tone and perfect technique he fully sustained his well-established reputation as probably the leading British violinist of the day. The work of choir and orchestra comprised five of Brahms's 'Songs of Love' and Sir A. C. Mackenzie's 'Empire Song.' The orchestral work, besides accompaniment of Miss Lett, was Mozart's Overture 'Les petits riens,' Järnefeldt's 'Berceuse,' and a Bourrée by Bach arranged by Bachrich. The choir, unaccompanied, sang admirably Max Bruch's 'Morning Song of Praise.' Mr. E. Godfrey Brown conducted with his usual ability, and the accompanist was the Society's organist, Mr. J. H. W. Bratney.

BIRMINGHAM.

The local concert season began well, all the various concerts provided by those who cater for the public taste having so far been well attended; indeed when one looks round and sees all the theatres, music-halls, and cinema houses crowded nightly and even twice nightly, one can hardly imagine that the nation is engaged in a great war, and evidently the masses have plenty of money to spare for their amusements.

The concert season really began with Madame Gell's Ladies' Choir concert given in the beautiful Central Hall on September 25, in aid of the Lady Mayoress's Prisoners of War Fund. The choir sang remarkably well, especially in Mendelssohn's once-popular hymn 'Hear my prayer,' the aria 'O for the wings of a dove' being finely sung by Miss Kathleen Davies. Among other vocalists who took part in this concert was our local tenor Mr. Frank Mullings, who gave an inspired reading of the 'Prize Song' from the 'Mastersingers' and three of Kennedy Fraser's 'Songs of the Hebrides.' Violin solos were contributed by an exceedingly gifted young violinist, Miss Sybil Eaton.

The first Harrison Concert of the current series took place in the Town Hall on October 4, always a popular function. Vocal music figured prominently, being interpreted by Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisly, and Mr. Robert Radford. The instrumental portion of the programme was allotted to Miss Marie Hall, the well-known English violinist, and to Mr. R. J. Forbes, who acted in the dual capacity of solo pianist and accompanist, proving himself to be a consummate artist in both these branches of musical art.

In aid of the funds of the National Committee for Relief in Belgium, and M. Vandervelde's Committee for providing for the needs of the Belgian Army, a Belgian Concert was given in the Town Hall on October 6 by Belgian artists. It was the best concert the Belgians have yet given us,

and was of more than ordinary attraction, especially the instrumental portion of the programme. Madame Mathot-Westendorp was solo pianist, Mlle. Mad. Chrystal, solo violinist, and Madame Boin-Kufferath, solo violoncellist. The vocalists were Madame Baron-Fonariova and M. Coryn. The excellent accompanist was M. Paul Kocks. The only concerted piece consisted of two movements of Arensky's Trio for violin, violoncello, and pianoforte, given by Mlle. Chrystal, Madame Boin-Kufferath, and M. Paul Kocks.

The Birmingham Symphony Orchestra gave its first concert of the season in the Town Hall on October 2, under Mr. Julian Clifford's conductorship, before a crowded and appreciative popular audience. The orchestral items were strictly of a popular calibre, including Elgar's 'Pomp and Circumstance' March No. 1, the Overtures to 'Ruy Blas' and 'Raymond,' German's 'Welsh Rhapsody,' Czibulka's once often-heard Intermezzo 'Love's dream after a ball,' and Percy Grainger's 'Shepherd's hey.' The feature of the concert was, however, Miss Fanny Davies's exquisite performance of Schumann's Pianoforte concerto in A minor, accompanied by the orchestra. Later she played a triad of pianoforte solos, Bach's 'Chromatic fantasia,' Chopin's Etude No. 3 in C sharp minor, Op. 10, and Rubinstein's Staccato study. These were given with infinite charm and perfection of executive skill. Mr. Frank Mullings's singing of Wagner's Forging Songs from 'Siegfried' aroused the enthusiasm of the audience.

In the Exhibition Gallery of the Royal Birmingham Society of Artists on October 5, Mr. Alfred Askey (baritone) gave a vocal recital of nineteen songs, accompanied on the pianoforte by his master, Mr. Richard Wassell. The selection of songs was culled from compositions by Schumann, Brahms, Schubert, Cornelius, R. Strauss, Tchaikovsky, and Grieg, also Vaughan Williams and Bantock. Mr. Askey sang entirely from memory and with quite artistic expression and phrasing. Mr. Arthur Cooke was the solo pianist, and played Chopin's first Scherzo in B minor, generally known as 'Le banquet infernal,' and other pieces, with his customary brilliance and intelligence.

The Midland Musical Society opened its season's concert at the Town Hall on Saturday evening, October 9, with a performance of 'Messiah' under Mr. A. J. Cotton's conductorship. There is always an audience to hear 'Messiah,' and on this occasion the Town Hall was again crowded. The performance, however, was somewhat lacking in tone-quality and even-balance, the chorists hardly doing themselves justice considering the many excellent performances of 'Messiah' they have given in the past. Mr. C. W. Perkins once more rendered valuable support by his judicious and always reliable organ playing. The principals were Miss Alice Baker, Madame Marguerite Gell, Mr. A. E. Benson, of Norwich Cathedral, and Mr. Sydney Stoddard.

The Birmingham Choral Union secured a complete artistic success with a performance of Sullivan's 'Golden Legend,' given in the Town Hall on October 16, under Mr. Richard Wassell's excellent conductorship. Choir and orchestra were in capital form, and the principals could not have been better selected. Miss Eva Rich sang the part of Elsie with great feeling and in a pure and appealing voice, and Miss Florence England imparted to Ursula the right dramatic expression. Mr. Walter J. Ottey was quite good as the Prince, and Mr. Alfred Askey gave the part of Lucifer with declamatory force. Mr. C. W. Perkins occupied the post of organist as usual. The second part of the programme included part-songs very finely sung by Mr. Wassell's Male-Voice Choir, and the Overtures to 'Coriolanus' and 'The Merry Wives of Windsor' were played by the orchestra.

The newly-formed Harrison-Frewin Opera Company gave a fortnight's operatic season at the Alexandra Theatre from October 11 to October 23, the chief interest being manifested in the revival of Halévy's 'Jewess' and Alfred Bruneau's 'The Attack on the Mill,' the latter given for the first time in the provinces. The other operas were 'Faust,' 'Carmen,' 'Tannhäuser,' 'La Traviata,' 'Il Trovatore,' 'Maritana,' 'The Bohemian Girl,' and 'Rigoletto.' Among the principal artists were Miss Edith Evans, Miss Evangeline Florence, Mr. John Harrison, Mr. Lewys James, Mr. John Child, and Mr. William Boland. The ever-green

'Bohemian Girl' drew the largest audience; indeed the house could have been filled twice over; so great was the demand for admission that those in authority gave the 'Bohemian Girl' again instead of the second performance of 'The Attack on the Mill.' There are some excellent voices in the company, and some performances like 'Faust,' 'Maritana,' and 'The Bohemian Girl' were really capital given. No doubt with fuller experience the company will hold its own as an English operatic touring company.

BOURNEMOUTH.

Activity in matters musical is attaining its normal proportions, despite the vast issues that are being determined on the battlefields of Europe. This circumstance may be peculiar to Bournemouth: but then we have to remember that the town is mainly inhabited by persons who have exceeded the military age and also that warlike industries are conspicuous by their absence. To people living in leisurely retirement music is a solace and a relaxation in times such as these, and to this fact it is that we owe the continuance of music-making on such a large scale. Before turning to the events that have characterised the opening of the winter season, a few words must be bestowed upon those that brought the summer one to a conclusion.

In dealing, then, firstly, with the miscellaneous concerts, we must record that which was given by Miss Carrie Tubb, Mr. Robert Radford, Mr. Selwyn Driver, and Mr. Cecil Baumer. This was an event of interest, if mainly for the excellent vocalisation of the two first-named; but, in addition, Mr. Baumer played the pianoforte in very effective fashion, and Mr. Driver was successful in his humorous sketches. Then, on consecutive evenings, two distinguished pianists appeared—Mr. Mark Hambourg (for the second time within a week) and M. Benno Moisevitch. For another evening concert Mr. Ben Davies was engaged, the popular tenor singing his way into the hearts of the public as of yore. M. Sapellnikov visited us on September 21, and on September 25 Sir Frederic Cowen came down to conduct the Municipal Orchestra in a programme selected from his own compositions; these latter were entirely on the light side and rather snippety in character, but Sir Frederic's authoritative readings were marked by a graceful refinement and a scrupulous attention to detail.

The concluding Symphony Concerts of the summer series met with well-deserved appreciation, a good wind-up resulting from first-rate performances of Sullivan's 'Machbeth' Overture, César Franck's D minor Symphony, Dukak's 'L'Apprenti Sorcier' Scherzo, Rimsky-Korsakov's 'Scheherazade' Suite, and other items.

Undoubtedly a splendid start has been made with the winter season. At the inaugural Symphony Concert Mr. Du Godfrey and the Orchestra were in fine fettle, and the commencement of what we hope may prove to be a very successful season was a highly auspicious one. The second concert was equally enjoyable, and at these two concerts we have already become acquainted with several wholly interesting compositions, ranging from Schumann's D minor Symphony, Borodin's Symphonic Sketch 'In the Steppes of Central Asia' (first performance at these concerts), and Beethoven's ninth Symphony, to the happy frivolity of Percy Grainger's 'Shepherd's Hey' and some other pieces hardly less attractive. The soloists have been Miss Tovey de Benici (Grieg's Pianoforte concerto) and Mr. Philip Cathie (the Tchaikovsky Violin concerto), each of whom was welcomed very heartily.

The concerts known in recent years as the Monday 'Pops' are now designated the Monday 'Specials' (hitherto a terminological monopoly of the daily Press), the opening one of the series on October 11 having for its central features Ambrose Thomas's 'Mignon' Overture; Mendelssohn's 'Italian' Symphony; and a Concerto in G minor for oboe by Handel (first performance at these concerts), which was charmingly played by Mr. F. Murphy, a newcomer in the orchestral ranks; and the 'Charmant Oiseau' aria from Félicien David's 'La Perle du Brésil,' sung very tastefully by Miss Nora Read, of Bournemouth.

Finally, concerts have been given by Miss Stella Carol on October 9, and by M. Ysaye, Madame Stralia, and M. Thers Ysaye on October 16. The young songstress, happily safe from her tragic experience on the steamship 'Arabic,' was

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greeted very warmly, but it cannot honestly be affirmed that her vocalisation reveals much progress. M. Vsäye was in magnificent form, his beautiful violin-playing being rapturously applauded. His programme was an interesting one, but we wish that he had substituted something else for the B minor Concerto of Saint-Saëns; the pianoforte accompaniment is so poor, and Bournemouth has plentiful opportunities of hearing the work with its proper orchestral framework. Madame Stralia's soprano voice is of particularly good quality, though somewhat too uniform in colour; her contributions were of a pleasing nature. M. Theo. Vsäye played some pianoforte solos neatly and effectively, and accompanied with commendable resource.

BRISTOL.

On September 27 an organ recital at St. Mary Redcliff Church was given by Mr. G. Dorrington Cunningham, of the Parish Church, Muswell Hill, and of the Alexandra Palace. At the following Redcliff recital on October 11, the organist was Mr. C. Hylton Stewart, of Blackburn Parish Church. There were large congregations on both occasions.

There was a great gathering of Masonic brethren at the Freemasons' Hall, Park Street, on September 28, the occasion being the opening, by Bro. Hubert W. Hunt (organist of Bristol Cathedral), of the reconstructed organ. The programme, which had been prepared by Bro. Hunt, gave much gratification, for it not only tested the capacities of the instrument, but manifested the talent of the performer. There were vocal solos by Bro. G. Sandell and Bro. Parkman. After Provincial Grand Lodge had been closed, there was an enjoyable musical programme, arranged by Wor. Bro. C. W. Stear (organist of St. Mary's Church, Tyndall's Park).

Members of the Bristol Madrigal Society on October 1 had a pleasant visit to Willsbridge House and Bitton Vicarage, in Gloucestershire, about six miles from the city, for the purpose of seeing the home of Robert Lucas Pearsall, who had been one of the early members of the Society. Mr. Hubert W. Hunt, the present musical director, has devoted much time recently to investigation as to Pearsall's connection with Bristol and the neighbourhood, and he was encouraged by Mr. Higgins, the present proprietor of Willsbridge House, and by Canon Ellacombe (vicar), to arrange for the party to make their visit. Pearsall lived at Willsbridge House up to July, 1837, and five of his compositions,—which were most probably written during his residence there, because he took them to meetings of the Society early in 1837,—were sung, as follows: 'Shoot, false love' (first sung March 29, 1837), 'I saw lovely Phyllis' (first sung May 10, 1837), 'All ye Nuns of Halliwell' (first sung May 10, 1837), 'I will arise' (first sung May 10, 1837), 'Why weeps, alas' (first sung June 21, 1837). At Bitton Vicarage two productions were given which were first heard at a performance by the Society on May 22, 1839, from voice parts written out by the composer and Miss Ellacombe, daughter of the then vicar, and sister of Canon Ellacombe. The pieces were 'An ancient Norse melody,' and 'Who shall have my lady fair?' At Bitton Church the party were shown the oak pulpit presented by Pearsall in 1838.

On October 4 Pachmann and Vsäye gave a recital at Colston Hall, which was crowded. The audience were delighted with the fine playing of the Russian pianist and the Belgian violinist, and Madame Stralia, who sang, was cordially welcomed.

Mr. Harold Jeboult, organist of St. Mary's Church, Taunton, on October 6 gave a recital upon the organ at Redland Park Church, a collection being made in aid of winter comforts for our soldiers. Miss Elsie White and Mr. Stewart W. Smith sang.

At the Victoria Rooms on October 7 a concert was given in aid of the War Hospital Fund for Officers. The artists were Miss Ruth Vincent, Miss Cecilia Loftus, Madame Ada Crossley, Mr. Ben Davies, Mr. Thorpe Bates, M. Melsa (violin), and Mr. Victor Marmont (accompanist). The audience testified its pleasure at the efforts of the party by much frequent applause that the concert scheme was extended to double the original length.

The Bristol Choral Society, after considerable deliberation, has decided to give two concerts during the season—'Messiah' before Christmas and 'Elijah' in March. Mr. George Riseley remains the conductor.

Bristol New Philharmonic Society (Mr. Arnold Barter, conductor) has in rehearsal 'Elijah' and Vaughan Williams's 'Fantasia on Christmas Carols' for forthcoming concerts.

DEVON AND CORNWALL.

TORQUAY.

The musical management of the Torquay Pavilion is bold in its bid for public support, and results justify its enterprise. The Municipal Orchestra collaborated with Mr. Charles Tree, baritone, on September 20. In the same week, on September 23, Handel's Concerto Grosso in G was played by the orchestra, with Messrs. Barry Squire and Albert Roderick as principal violinists. Other items in the programme were Tchaikovsky's 'Capriccio Italien' and a Serenata by Moszkowski. On these occasions Mr. Basil Cameron conducted; and Mr. Barry Squire assumed the baton on September 29, when the orchestra again performed, and the vocalists were Messrs. Tree, W. Peterkin, and Matthew Newton. Madame Réjane had a cordial reception in the Pavilion on September 30, when she dramatically recited Cammaerts's 'Carillon' to Elgar's music, played by the orchestra, as well as several lighter pieces. Miss Marion Beeley was the vocalist on this occasion, and the band included among its selections Eric Coates's 'Miniature Suite.' The management has made a new arrangement by which cheap popular concerts are given on two days of the week, and these are invariably crowded. On October 9, a march by Bath was played, and Mr. Barry Squire contributed violin solos.

PLYMOUTH.

The Misses Smith have resumed their Thursday 'five o'clocks' at their residence at Plymouth. Many visitors enjoy the hour's programme of vocal and instrumental music of high standard, and the fund for Music in War-time reaps the benefit. The Extremore Chamber Music Club continues its meetings, and during the past month several chance visitors from a distance have introduced a freshening influence. It is difficult to find anything in music or literature, art or philosophy to fit the times, but perhaps nothing so nearly does so as chamber music seriously studied, such as César Franck's Pianoforte quintet, the Beethoven Quartets, and the best of the works of living composers. These have been found to bring solace and restore balance of mind, and in their study and rehearsal the playing members of the Club have progressed appreciably in their exacting art.

Part-songs were sung by the Presbyterian Church of England Ladies' Choir on September 22 to wounded soldiers at Ford, Mr. Percy E. Butchers conducting. At an organ recital given in St. Catherine's Church, Plymouth, on the same date, by Mr. R. Waddy, Mr. A. G. Serle played violin pieces and vocal solos were also given.

Mr. D. Parkes took his Plymouth Orpheus Male Choir to the Royal Marine Barracks on September 28 to sing on behalf of the War Gifts Fund of the Division. The theatre band played pieces, and Mr. C. G. Pike contributed violoncello solos by Popper and Van Biene. The singing of the choir aroused much enthusiasm in the performance of choruses and part-songs by Adam, Grieg, Fletcher, Cook, and Gounod. Several members sang solos.

Mr. A. C. Faull's unaccompanied choir sang very finely at a concert arranged by him on October 15 for the Serbian Relief Fund. The tone was musically blended and exquisitely controlled, and therefore effects of contrast were always easily produced and sincere in expression. A difficult eight-part song by Mackenzie, 'Midnight by the sea,' was the most exacting test; but more enjoyable as music were Granville Bantock's 'On Himalay' and songs by Wolstenholme and Barnby. Members of the choir sang quartets and solos, and pianoforte selections were given by Messrs. Faulkner, Mutton, and Douglas Durston, and Miss Nellie Leddra, pupils of Mr. Faull. Mr. Alfred Heather also sang.

EXETER.

On September 22 Mr. Harold C. Organ, organist of Crediton Parish Church and recently sub-organist of Gloucester Cathedral, gave an organ recital to 're-open' the restored and enlarged instrument in the Church of All Hallows-in-the-Walls, Exeter. The D minor Toccata and

Fugue, with pieces by Guilmant, Elgar, Wolstenholme, Brewer, and Howells were in the programme.

OTTERY.

Cheerful news was announced at the annual meeting of Ottery Choral Society, when it was found that during the last season a deficit of over £6 had been liquidated and the sum of £2 18s. 8d. was in hand. The officers, including Mr. Stanley Copperfield, conductor, were re-elected, and the members have been called together to practise 'The Banner of St. George' (Elgar) and Bridge's 'Flag of England.'

CORNWALL.

Good singing was heard from Mabe Male Choir on October 9, when under Mr. E. Spargo a concert was given at Ponsanooth. On the next day several of the items were repeated at a second concert, and the choir also sang the 'Hallelujah' Chorus, and excelled its usual efforts in the part-song 'Silent night' (Barnby). Trios and quartets were also sung by members.

Trethosa Male Quartet gave much enjoyment to large audiences at St. Dennis on October 10 and October 13.

Under the direction of Mr. Arthur Yelland, organist, the choir of Providence United Methodist Church sang exceptionally well the cantata 'From sowing to reaping' and several anthems on October 10.

EDINBURGH.

The musical season opened on Saturday, October 9, with a Harrison Concert. The artists were Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisley, Mr. Robert Radford, Miss Marie Hall, and Mr. R. L. Forbes. The pianoforte solos of the latter were particularly well received, notably Rubinstein's Barcarole in A flat. On October 16, M. de Pachmann entertained a very large audience in the Usher Hall. It is seldom the fortune of any artist to receive such a welcome. The thirty-two Variations of Beethoven, a Prelude of Mendelssohn, and a Chopin group were the chief items on the programme. No fewer than five numbers were added at the end of the recital. Mr. Robert Burnett, the baritone vocalist, gave a song recital on the same evening, assisted by Miss Phyllis Graves, Miss Newell, Mr. Theodore Crozier, and Mr. Philip Keddie. It is gratifying to be able to announce that Paterson's Orchestral Concerts are to be continued in their twenty-ninth season, under the conductorship of M. Emil Mlynarski. The visiting conductors will be Mr. Thomas Beecham and Mr. Hamilton Harty. The Reid Professor of Music, Mr. Donald F. Tovey, is to appear as pianist in Beethoven's Concerto in G; Miss Fanny Davies, and M. Arthur Rubinstein, the Polish pianist, are also engaged for prospective concerts. The feature of the series is the prominence given to novelties, and to works of the British School. The Royal Choral Union, and Mr. Moonie's Choir, have intimated their intention of carrying on their work, but it remains to be seen whether under present conditions success will attend their efforts. Mr. Simpson's Classical Concerts are not being given this season, but taken at large, it is remarkable that musical prospects are so good.

GLASGOW.

The Bach Choir (Mr. J. M. Diack) will give only two concerts this season—the 'Christmas Oratorio' in St. Mary's Cathedral at Christmas and the 'St. John' Passion in Glasgow Cathedral at Easter. Mr. R. L. Reid's classes at the Young Men's Christian Association will study 'Elijah' and 'Messiah.' The City Hall Saturday Evening Concerts have been resumed, as have also the twice-weekly organ recitals at the City Art Galleries. An innovation so far as this city is concerned are the daily performances by an excellent symphony orchestra at one of the leading cinema houses. The only other events to be recorded are the first of the Harrison Concerts on October 8, and a pianoforte recital by M. Pachmann on October 15.

We are glad to hear that the motion to terminate the engagement of the Brighton Municipal Orchestra was defeated. We need more, not less, music in these times.

LIVERPOOL.

There were many vacant places at the opening Philharmonic Concert on October 5. A verse of the National Anthem was followed by the Prelude to 'The Dream of Gerontius,' Elgar's music subtly fitting the contemplative mood of the audience. A more inspiring note was struck in the equally inspired 'Carillon,' in which a singularly vivid recitation of the poem was given by M. Carlo Liten, the Henry Irving of Belgium. His delivery of the fervent lines was marked with dramatic power and passion, and Elgar's music was also finely played under Mr. Landon Ronald's direction. Saint-Saëns' 'Le Ronet d'Omphale,' Sibelius's 'Valse Triste,' and Rimsky-Korsakov's Symphonic Ballet 'Scheherazade,' a clever work in which is more glitter than gold, were other mediums for the display of the conductor's interpretative gift, and of the fine orchestra led by Mr. Catterall. The ringing tenor voice and dramatic style of M. Leon Laflitte, from the French Opéra, were especially well exhibited in operatic airs by Puccini and Ponchielli. The Society's choir, in which at present the sopranos bear the palm, sang very agreeably in Mozart's 'Ave Verum.'

English musical art could well afford to lift up its head with pride at the second Philharmonic Concert on October 19, when Elgar's Violin concerto was played by Mr. Albert Sammons, who made his first appearance at these concerts with unqualified success. It was a performance characterized not only by astonishing skill, but also by deep musical intuition, especially shown in the tender beauty of the lyrical features of Elgar's great work. A word of appreciation is due to the exquisitely-played orchestral part, which was conducted by M. Emil Mlynarski. Vaughan Williams's 'Norfolk Rhapsody' No. 1, in E minor, was received with favour as a work possessing interesting and original qualities of expression, and another item which compelled attention was Balakirev's powerful Symphonic-poem, 'Thamar.' Songs by Grieg, Dvorák, and Delius were effectively sung by Miss Doris Woodall, and the choir sang Edward German's pretty part-song 'The Chase' with lilt and buoyancy.

The recital given by M. Eugene Ysaÿe in the Philharmonic Hall on October 2 was too thinly attended to realise much for its objective, the Red Cross Fund. The great violinist proved to be in his best and inspiring form on this occasion, and the pianoforte accompaniments played by his brother, M. Theo. Ysaÿe, were a notable feature in the performance of Fauré's Sonata in A, for violin and pianoforte, and Wieniawski's Violin concerto No. 2, in D minor. Several artistically sung vocal items were contributed by Miss Lily Court, a singer with a sweet if not powerful soprano voice.

Mr. Adrian Boult's new series of popular orchestral concerts began in the David Lewis Club Theatre on October 6, when this accomplished soldier-musician-conductor directed a quite exhilarating performance of Bach's 'Brandenburg Concerto' No. 3, in G. In this sturdy music the eighteen stringed-instrument players gave no loophole to find fault with their energy and fire, and what is possible with a picked small orchestra of thirty-one was further shown in the equally satisfactory performance of Rimsky-Korsakov's short Symphony on Russian themes. Our younger native composers might well essay their powers in writing short pieces on the plan of Mr. Percy Grainger's 'Walking tune' for six wind instruments, which was another pleasure of the evening in its melodious features and quaint humour. Miss Edith Byrom, a young lady pianist, locally trained, raised hearty applause by her clever playing in Liszt's E flat Pianoforte concerto, and Miss Lillie Murray sang songs by Quilter, Somervell, and MacDowell with considerable charm. Mr. Boult has drawn up his future programmes with a view to presenting shorter works new to Liverpool, not only by foreign composers but also by our own countrymen, and among the pieces promised a first hearing are: 'Rêverie' (Scriabin); Purcell's 'Hornpipe' (arranged by H. C. Colles); Intermezzo (Arensky); Symphony in D (C. Ph. E. Bach); 'Sérénade' (Glazounov); New Suite, 'Scenes from Alice' (Frederick Nicholls); two Songs without Words (Von Holst); Short Suite (Debussy); Miniature Suite for wind instruments (Holbrooke); and 'Colonial song' (Grainger). Mr. Boult's plucky experiment in finding a new public as well as founding a new orchestra is being watched with interest.

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Concert in the Philharmonic Hall on October 6 would probably have dismayed a less stout-hearted entrepreneur. No possible fault could be found with such well-trying public favourites as Miss Carrie Tabbs, Miss Edna Thornton, and Mr. Maurice D'Oisley, who gave of their best. Mr. Robert Radford distinguished himself by his fiery singing of Handel's 'Revenge! Timotheus cries,' and also by his timely substitution of 'Austrians, Hungarians,' 'Germans and Bavarians,' for 'Spaniards and Dutchmen,' in Edward German's song 'The Yeomen of England.' Miss Marie Hall as violinist and Mr. R. J. Forbes completed the party, the latter able musician filling the dual rôle of solo pianist and accompanist with remarkable success.

Messrs. Rushworth & Dreaper are showing a spirited policy in providing a regular series of Saturday musical evenings in the Picton Hall, at popular prices, ranging from sixpence to two shillings, and that they correctly gauged the taste of a large and responsive section of the public was clearly shown by the crowded attendance at the first concert on October 9, when Miss Margaret Cooper was the bright particular star of the company, which also included excellent local singers and players in Miss Muriel Weatherhead, Mr. Spencer Hayes, Mr. Clinton Shepherd, Mr. Walter Hutton ('cello'), with Mr. Gordon Stutely as accompanist.

At the second Saturday musical evening, on October 16, Miss Emily Breare sang, and the Southport Abbey Prize Quartet, and Miss Marguerite Stilwell as solo pianist, contributed effective pieces. Messrs Rushworth & Dreaper have engaged the Bangor Eisteddfod winners, and the famous Gtana Ladies' Choir, conducted by Madame Maggie Evans, for their third concert on October 23, and generally speaking, nothing that can be prompted by enterprise and experience has been left undone in framing the prospectus.

Under the presidency of the Rev. T. Pemberton, the Organists' and Choirmasters' Association inaugurated its new session on October 4, by a visit to the Rushworth Hall and an inspection of the new three-manual organ which Messrs. Rushworth & Dreaper have erected for the students of the Liverpool Organ School, of which Dr. Arthur W. Pollitt is director.

The promoters of the Sunday Society Concerts, which have been held in St. George's Hall for the past twenty years, have received a shock by the action of the Corporation in raising the rent of the hall from six guineas to ten guineas, which would mean an increase of £88 in rent over the series of twenty-one concerts. This would be too heavy a burden for the finances of the Society to bear, and consequently the programme for the coming season has had to be abandoned. The affair has caused a resentful feeling which has been ventilated in the local Press, the contention being that by the action of the finance committee a prohibitive charge is being made for the use of a hall which is maintained by public funds, and that in addition to the members of the orchestra losing their modest fees, the ratepayers will lose £132 by the hall being closed, on the previous basis of six guineas a concert. The Sunday Society makes no charge for admission to the hall, but takes a silver collection to defray expenses. The present impasse is certainly regrettable.

In spite of the plethora of miscellaneous musical doings announced for the pre-Christmas season, the present anxious times are responsible for the suspension of the usual activities of several well-established musical organizations, notably the Societa Armonica, and the Oxtan and Cloughton Orchestral Society, by which no definite plans have been made, for sufficient reasons. The Festival of the Church Choir Association is also postponed. But it is cheering to find some bodies are able to carry on. Among these are the Wallasey Ladies' Choral Society, and the Liverpool Garden Suburb Musical Society, who are purposing to perform Coleridge-Taylor's 'Hiawatha'; and the Post Office Choral Society will sing Dr. Harford Lloyd's 'Hero and Leander,' at its concert on December 8.

At the opening meeting of the session of the Liverpool Welsh National Society in the Royal Institution, on October 15, Mrs. J. Herbert Lewis, wife of the Welsh M.P. and music-lover, gave an entertaining address on 'The Folk-songs of Flintshire and Denbighshire,' her vocal exponents being Miss Dora Rowlands and Miss Gwen Taylor (both of whom are University graduates and Eisteddfod prize-winners in this particular class of music), and Mr. David Ellis. In the lecturer's opinion the Folk-song was more honest than

the art-song, for it was the song of the common people, and possessed a beauty and character peculiarly its own. The oldest folk-songs appeared to be those which had been derived from nursery-rhymes, and ancient customs, some of them probably dating back to heathen times. Others were songs of occupation, and in Merionethshire she was told it had been the custom never to engage a milkmaid unless she could sing, as the cows would not give their milk without vocal accompaniment.

MANCHESTER AND DISTRICT.

In continuation of last month's review of the outlook in the world of chamber and choral music, we all rejoice at the prospect of the resumption of the Brodsky Quartet Concerts. Dr. Brodsky is back, but Mr. Carl Fuchs, alas! is still at Ruhleben, as a punishment for daring to prefer being a Briton to a German. During his enforced absence Mr. Walter Hutton has consented to fill his place. Five Saturday Afternoon Concerts have been arranged, and a sixth violin and pianoforte recital is in prospect. The entire proceeds of these concerts are given to the Students' Sustentation Fund of the Royal Manchester College of Music. Almost £1,800 has been received from this source since the inception of the concerts nineteen years ago; the lapse of this income last winter was bound to be felt, and hopes run high that the resumption of the concerts may not only minister to Manchester's aesthetic needs, but to the more practical cause of affording some help to poor but gifted students. At Ancots, Mr. Charles Rowley and his coadjutors have decided to 'carry on,' if only to give harassed minds a brief respite. Nowhere can there be expected the old throngs, and here we find a reduction from twelve to ten concerts. Many old favourites are to appear, and fresh ground is to be broken by a concert-recital of Mozart's 'Marriage of Figaro'—too long for one sitting, so it is to be split up and performed on December 8 and January 12, by the students of the Royal College of Music under Dr. Keighley. In February this gentleman will introduce his Stockport Vocal Union Choir, and Miss Marie Brema is also to give a recital and to include the Elgar-Cammaerts 'Carillon.'

It is announced that arrangements have been made by the committee of the Manchester Vocal Society for the co-operation, at each of its three concerts, of the Manchester Amateur Orchestra, conducted by Mr. Walter Mudie. Some such combination as this has often been advocated in these columns, and a start is to be made with Coleridge-Taylor's 'A tale of Old Japan.' The prospectus speaks only of an accompaniment of stringed instruments, but this can hardly be correct; anyhow, better this than only a pianoforte accompaniment.

At Crumpsall Mr. C. H. Fogg's Male-Voice Choir's work during the summer park concerts has prompted the lady friends of these men to see if a female-voice choir could not also be established, and eventually a mixed-voice combination strong in all departments may be looked for. At Radcliffe and Bury the choral Societies are getting to work, and at Bolton and Oldham not only the choirs but the amateur orchestras are continuing, despite the (in some cases) halving of the list of subscribers.

No news has as yet been heard of the Preston and Blackburn Societies, conducted by Dr. E. C. Bairstow, but the Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, will continue its efforts as heretofore in aid of various charities.

The Blackpool Choir, conducted by Mr. Herbert Whittaker, has re-started its work of aiding various War Fund charities by means of programmes of music in the churches of the Fylde district; at Poulton-le-Fylde, on October 18, in the 17th century parish church, the proceeds were in aid of the British Red Cross Funds.

Not many Manchester concerts came within the first three weeks of October, and naturally the attendances were watched with some anxiety. To what extent Mesdames Clara Butt and Réjane attracted the non-subscribing public to the first Brand Lane concert would be difficult to say, but of the first Hallé concert and of the two 'Proms' so far held it would probably be correct to say that there is an appearance of fewer subscribers and more single admission money. One or two changes in the *personnel* of the Hallé band call for some mention: the return of Mr. Simon Speelman as leader

of the violas is welcomed on all hands; and, as in the Brodsky Quartet, Mr. Walter Hatton leads the 'cellos in Mr. Carl Fuchs's absence. The venerable leader for twenty-seven years of the Hallé double-basses, Mr. J. Hoffmann, has now retired after a connection of thirty-eight years with the band, and Mr. A. Stott figures as principal in his stead.

The initial Hallé Concert revealed Beecham in full ascendancy after a couple of rehearsals. For years past it has been the custom to open the season with some well-known and revered masterpiece in the overture form, usually taking the audience by storm. The programme opened with 'Nina'—a vivacious Overture by Paisiello: this gentle excursion led to a Handelian Concerto Grosso, and then we plunged straightway into the 'Arabian Nights' and the carryings-on of Scheherazade and Sultan Schahriar. Perhaps the Manchester public has been somewhat dense in the past, or possibly other conductors who have played Rimsky-Korsakov here have found him rather a bore and this boredom has communicated itself to the audience—but the fact has to be recorded that two previous performances of 'Scheherazade' (one so recently as 1912) simply left the audience cold. Now Beecham breathes life into it, and they clamour for more. Dvorák's 'Golden Spinning Wheel' and Delius's 'In a Summer Garden' were both new to Manchester, and the latter is morally certain of an early repetition. Liszt's 'Tasso' poem forms a noble conclusion to any concert, although one felt on this occasion that his use of the orchestra was quite stilted alongside Rimsky-Korsakov or Delius.

The 'Proms' programmes now approximate closely to the Hallé, and appear to attract a public drawn by serious music, which comes for studious recreation rather than a bright and lively entertainment. Mr. Hamilton Harty and Mr. Landon Ronald have been the conductors.

In music, as in drama, there are audiences which are concerned rather with the actor, actress, or soloist, than with the play or the music; this finds perhaps its completest exemplification in such a concert as those of the Harrison series, where the finest music of its particular type, e.g., Mozart's 'Non più di fiori,' is no more applauded than a new ballad. Amidst so much that makes, and has made, for genuine musical progress, it is somewhat of a shock to run up against such indiscriminate appreciation: anyhow, Mr. Harrison's singers are sure of tumultuous applause, and ample recalls.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union has just issued the report and accounts for the last, and the prospectus for the coming, season. Four concerts were given in 1914-15, resulting in a profit of £171 os. 7d. The net proceeds after deducting the expenses on the year's working were £143 10s. 3d., of which £140 was handed to the local War Relief Funds. Of the four concerts given, the Patriotic Concert yielded a profit of £82 2s. 7d.; the 'Messiah' £78 15s. 1d.; 'Elijah' £10 2s. 11d.; and 'Judas Maccabeus' lost £27 10s. 4d. The oratorios were given with organ accompaniment only, and the use of the Town Hall was granted free by the City Council. For the coming season, the annual Christmas performance of 'Messiah' will be given on Wednesday, December 22, with Miss Eva Rich, Miss Ada Elliott, Mr. Henry Brearley, and Mr. Robert Radford as principals, and on Wednesday, March 29, the first complete performance in Newcastle of Bach's 'St. Matthew' Passion is announced. The soloists on this occasion will be Miss Dorothy Silk, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Herbert Parker. Both concerts will be with full orchestra, Dr. Coward conducting. Mr. W. G. Whittaker has again been appointed sub-conductor.

The Harrison Concerts, four in number, will be given as usual, but most of the other old-established musical enterprises have suspended operations for the present. In order to fill the gap thus caused Mr. W. G. Whittaker has organized a series of three Bach concerts to be given on Saturday afternoons, November 27, February 5, and March 25. Each programme will contain three church cantatas and some instrumental music, the latter including the Violin concerto in E major, Pianoforte concerto in D minor, Concerto for two pianofortes in C minor, and the Italian Concerto. The tickets are being well taken up and already two-thirds of the available seats have been subscribed for. As neither the old Chamber

Music Society nor the Classical Concert Society are giving any concerts this season, Mr. Whittaker, at the suggestion of Dr. Hadow, is arranging four chamber concerts by local artists: Mr. Alfred Wall, Mr. Joseph Young, Mr. J. Mark, and Mr. J. Griffiths are the string players, Mrs. Bainton, Miss A. Eckford and Mr. Whittaker pianists, with Miss Grace Angus and Miss Dorothy Freeman vocalists. In addition to standard classics the programmes will contain Hurlstone's Trio in G minor, Ireland's Sonata for pianoforte and violin, and Frank Bridge's Phantasy trio. As accommodation is limited it is proposed to repeat the concerts and devote the proceeds to the local Red Cross Funds.

Mr. George Dodds, and his brother, Mr. H. Yeaman Dodds, are giving a series of popular recitals for pianoforte and organ duet, the works being principally standard pianoforte concertos, in which the orchestral parts are taken by the organ.

The Armstrong College Choral Society, in spite of the serious depletion of its male members, has begun rehearsals with Bach's 'Magnificat' and Bainton's choral ode 'Somes at sea.' If it is found impossible as the season goes on to secure a reasonable balance of parts, it is intended to give works for female voices only.

The Middlesbrough Musical Union is reducing its choral concerts to one, for which Handel's 'Samson' is promised, but two chamber music concerts will be given as usual.

The Darlington Chamber Music Society, which had a good season last year, decided again to give five concerts, and the first, a violin recital by Miss Rhoda Rackhouse, was held at Polam Hall on October 7. Mr. Eric Gritton was solo pianist and accompanist. The principal work, of which a fine performance was given, was César Franck's Sonata in A. The Darlington Choral and Orchestral Society finished last season with a profit of ten guineas, which was handed to the local War funds. Practices have been resumed for the coming season with Stanford's 'Revenge,' and madrigals for the choir and Haydn's D major Symphony for the orchestra.

NOTTINGHAM AND DISTRICT.

The opening concert of the season was given by Madame Clara Butt, to a full house, on October 7. Mr. Walter Hyde also sang, pianoforte solos were contributed by Mr. William Murdoch, and violin duets by the Misses Mally Blower and Essie Faulkner.

The visit of the famous Belgian violinist Ysaÿe on October 14 did not draw a great audience. His selection included works by Wieniawski, Loeffler, Vieuxtemps, and the soloist himself. His brother, M. Theophile Ysaÿe, as pianist, exhibited a perfect technique in works from Bach and Handel. Scriabin and Fauré. Madame Ada Crossley sang.

Local effort is manifest at the Sunday Concerts at Albert Hall, where Mr. Bernard Johnson is doing very good work. At his organ recital on October 3 he accompanied Tchaikovsky's Pianoforte concerto in B flat, with Miss Alice Hogg at the pianoforte. In the same manner Glazounov's Concerto in F minor is to be given on November 7, with Miss Irene Truman at the pianoforte.

On September 19 Halifax Place Choir gave Sullivan's 'Prodigal Son,' with Miss Warner, Madame Ethel Parkin, Mr. Franklin Pearson, and Mr. Patterson Stoton as soloists. Mr. Blyton Dobson was at the organ. The work was repeated on October 3.

On September 26 the choir of Wesley Chapel, Broad Street, gave a performance of Barnby's 'Rebekah' and Mendelssohn's 'Hear my Prayer.' Mr. C. Morris conducted, and Mr. F. Newcomb was at the organ. Two works likely to be heard at the next College Concert are Geoffrey Shaw's 'Six Shakespeare Songs' for chorus and orchestra, and Charles Wood's 'Dirge for Two Veterans.' At the Albert Hall we are promised a new work entitled 'Ecce Homo,' a Lenten Cantata composed by Bernard Johnson—the text by the Rev. Gifford Oyston.

The London Sunday School Choir (founded in 1871) will hold its Spring Musical Festival as usual at the Royal Albert Hall on Saturday, February 19, 1916, at 5 p.m. Miss Phyllis Lett and Mr. Charles Saunders have been engaged as soloists, and there will be a choir and orchestra of 1,200 performers.

A series organized winter the opening revival of 'Welcome' heard though in e them in charm and several of generally was some quartet pa especially Machon, Mr. George Handel V an intelle and yet no At the s some dair others. M Debussy-p Delphes, rather tin phrasing w Another Mr. Clau on Octob Tchaikov Crossley parts. M concerto-p and clima only agilit is not stron energizatio part in the was deligh A wee successful mentioned Operatic flourish death is n

There i speculation many Soci coming sea which pro continued promised. are Rachm Rabinstein Hamilton Borodin's Grieg's Pi Delius's Pi rest is mo Miss Agnes Kennedy. Philharmon to three, c other two an orchest Beecham. give 'Carac together wi At a secoo Night' are The Brac to be practi season eigh

SHEFFIELD AND DISTRICT.

A series of Wednesday afternoon Five o'clock Concerts, organized by the Misses Foxon, proved so successful last winter that a second group has been arranged. At the opening concert, on October 6, a fresh and interesting revival was given of Schubert's Suite of vocal dances, 'Welcome Spring.' These engaging pieces have not been heard in their original form at Sheffield for many years, though in various forms of their numerous adaptations they are often in evidence. A well-poised vocal quartet party treated them in just the right mood, emphasising their melodic charm and adding that touch of characterization which several of the numbers so easily carry. The ensemble was generally good, especially in the matter of precision, which was somewhat superior to the blend and balance. The quartet party was also heard in a group of unaccompanied quartets by Schumann, of which 'Stormclouds' was especially well sung. The singers were Miss Parker Machon, Miss Ena Roberts, Mr. John Hinde, and Mr. George Oxley. Miss Marion Smith was the accompanist. Miss Ethel Cook's performance of Brahms's Handel Variations and Fugue, Op. 25, was marked by an intellectual grasp of the work as a whole and a strong and yet not too exuberant handling of the Fugue.

At the second concert Miss Lenore Sykes Carter revived some dainty old French songs, arranged by Tiersot and others. Miss Marion Smith revealed an aptitude for Debussy-playing in 'Reflets dans l'eau' and 'Danseuses de Delphes,' and Mr. W. J. Dickie played Vieuxtemps's rather time-worn 'Réverie' with a strikingly rich tone, phrasing with beauty and good judgment.

Another attractive afternoon concert, arranged by Mr. Claude Crossley and some of his pupils, was given on October 19. Miss Winifred Rowbotham played Tchaikovsky's Pianoforte concerto in B flat minor, Mr. Crossley at another instrument putting in the orchestral parts. Miss Rowbotham has many qualifications for effective concerto-playing. She has enthusiasm, a sense of phrasing and climax, and she plays neatly in passages demanding only agility and not power. Her technique, though correct, is not strong enough to secure the colouring and climactic energization needed for Tchaikovsky's full-blooded pianoforte part in the first and third movements. The middle movement was delightfully played.

A week of artistic, well-rehearsed, and extremely successful performances of 'The Gondoliers' may be mentioned to the credit of the Sheffield Teachers' Operatic Society, which for fifteen years or so has flourished under the hand of Dr. Duffell, whose sudden death is noticed in our Obituary column.

YORKSHIRE.

There is an intelligible shyness in launching musical speculations just now, and at the time of writing a good many Societies have not announced their plans for the coming season. At Leeds the Saturday Orchestral Concerts, which proved so singularly successful last year, are to be continued on the same lines, and six concerts are promised. Among the more generally interesting details are Rachmaninov's second Pianoforte concerto (Mr. Arthur Rubinstein), Grieg's Lyric Suite, Franck's Symphony, Hamilton Harty's 'Irish' Symphony, Dances from Borodin's 'Prince Igor,' Glazounov's C minor Symphony, Grieg's Pianoforte concerto (Miss Fanny Davies), and Delius's Pianoforte concerto (Mr. Herbert Johnson). The rest is more or less familiar, and the remaining soloists are Miss Agnes Nicholls, Mr. Frank Mullings, and Miss Daisy Kennedy. Mr. Fricker is the conductor. The Leeds Philharmonic Society (Mr. Fricker) has reduced its concerts to three, one being the Christmas 'Messiah,' while the other two are to consist of 'The Dream of Gerontius' and an orchestral concert by the Hallé Orchestra, under Mr. Beecham. The Leeds Choral Union (Dr. Coward) is to give 'Caractacus,' under Sir Edward Elgar's conductorship, together with his new 'Polonia' Prelude and the 'Carillon.' At a second concert 'Acis and Galatea' and 'Walpurgis Night' are to be heard, and the 'Messiah' is promised.

The Bradford Subscription Concerts seem, as last season, to be practically unaffected by the War. For their fifty-first season eight concerts are arranged, four of which will be

with the Hallé Orchestra, the conductors being Mr. Beecham, M. Savonov, and Mr. Landon Ronald. Borodin's B minor Symphony, Debussy's two 'Nocturnes,' Delius's 'Sea drift,' Verdi's 'Stabat Mater,' and several Russian compositions, are included in the programmes, and among the soloists engaged are MM. Vsäye and Pachmann, Sapelnikov, Mr. Albert Sammons, and Madame Clara Butt. The Bradford Old Choral Society is giving 'Messiah' and 'Judas Maccabeus,' and is reviving Randegger's 'Fridolin,' which it gave many years ago. Mr. E. J. Pickles is the conductor.

The Bradford Festival Choral Society is giving only two concerts, at which 'Messiah' and Verdi's 'Requiem' will be heard. Mr. Fricker and Sir Frederic Cowen will be the conductors.

Five concerts are promised by the Bradford Permanent Orchestra, under the conductorship of Mr. Julian Clifford and Mr. Hamilton Harty. Elgar's 'Polonia' and 'Carillon,' Arensky's Pianoforte concerto in D minor (Miss Una Truman), Mozart's Violin concerto in A (Mr. Arthur Catterall), and Glazounov's C minor Symphony are the less familiar things in the programmes. Hull, so far, makes no sign, save that Mr. Jansen proposes to continue his artistically-planned Subscription Concerts, which will include a recital by Mr. Mark Hambourg, a chamber concert by the excellent London String Quartet, and a miscellaneous concert in which MM. de Greef and Dambois, with Mlle. Munthe-Kaav as soloist, will take part.

The Halifax Choral Society, under Mr. Fricker, proposes to give a selection from Franck's 'Beatitudes' and (probably) 'The Dream of Gerontius,' in addition to the usual 'Messiah'; and the Huddersfield Choral Society (Dr. Coward) promises, in addition to 'Messiah,' Verdi's 'Requiem' (for the first time at Huddersfield!) and Coleridge-Taylor's 'Hiawatha.'

The Harrogate Symphony Concerts are now over, and for twenty-nine weeks have provided some good performances of highly interesting programmes which have paid due attention to native composers, works by Sir Frederic Cowen, Sir Charles Stanford, Sir Edward Elgar, Dr. Maclean, Dr. Somervell, Messrs. Hervey, Ernest Farrar, Percy Fletcher, Norman O'Neill, and others, having been included. A more than creditable performance of Beethoven's Choral Symphony may be mentioned as the outstanding event of the season.

A long series of able soloists, many of them English, have appeared, and Mr. Julian Clifford has maintained the efficiency of the orchestra. As Harrogate has profited by the misfortunes of other towns, and has had a phenomenally successful season, it may be hoped that the financial result will be satisfactory to the Corporation, which runs these concerts as one of the attractions of the town.

The first of the Bradford Subscription Concerts took place on October 15, when the Hallé Orchestra, under Mr. Beecham, gave Borodin's fresh and powerful Symphony in B minor, and introduced to the public of Mr. Delius's native town a selection from his 'Village Romeo and Juliet' and his altogether delightful and delicate Idyll, 'In a summer garden.'

On October 19, a concert-party organized by the Committee for Music in War-Time came to Leeds and gave a series of six concerts; the first a public one, to make their work known, and, if possible, to encourage Leeds to go and do likewise, the rest to soldiers in hospitals and barracks. Miss Paget, who has been very active in the matter, gave an account of the committee's aims, which are not only to entertain soldiers but to assist professional musicians, and Mr. Sydney Nicholson, of Manchester, gave a sketch of his experiences in making a similar effort in his part of the world. The fare provided was excellent, and the artists,—Miss Clytie Hine, Mr. David Ellis, Miss Sylvia de Gay (violin), Mr. Reginald Clarke (pianoforte), and Mr. W. V. Robinson (the Canadian Entertainer) were all most acceptable.

The Kingsway Hall, which is quite near the Holborn Tube Station, is a comparatively new arena for concerts. It is very commodious and comfortable. Mr. Frank Idle belies his name by the energy of his management of the entertainments given there every Saturday evening. A gratifying by-product of this and other popular schemes is that they provide engagements for professional performers.

Foreign and Colonial News.

ADELAIDE.

A new concert auditorium, Queen's Hall, was opened on August 7. An entertainment, including music and dancing, was given under the honorary manager, Mr. Charles Cawthorne. The proceeds were handed to a fund for providing a club for wounded soldiers.

BERLIN.

The usual series of ten morning and ten evening concerts are being given by the Berlin Royal Orchestra, under Richard Strauss, the same number of Philharmonic Concerts are to take place under Nikisch, the Philharmonic 'Pops,' under Camillo Hildebrandt, are being given three times weekly; and these are only some of many. In addition, the opera-houses are all in full swing, as usual, and minor fixtures in plenty are announced. In the concert world one of the leading events of the season will be the production of Richard Strauss's new 'Alpine' Symphony, which is to be played by the members of the Dresden Royal Orchestra, who are being brought specially to Berlin for the purpose.

RUSSIA.

Mr. Robin H. Legge, in the *Daily Telegraph*, says: 'In a very interesting letter I received a few days ago from Petrograd, Vladimir Rosing, the Russian tenor who produced Tchaikovsky's "Pikovaya Dama" not long ago at the London Opera House, tells me that never have the operatic performances at Petrograd been better attended than now. At the present moment (he wrote about September 18) the Mariinsky, the Mousicalnaya Drama, and the Narodniy operas are all in full swing. The first opened with a performance as usual of Glinka's "A life for the Czar," to a sold-out house; the second, or Arts Opera, began with Tchaikovsky's "Eugen Onegin," also to a house sold out; and at the third, or People's Opera, where there is accommodation for about 3,000 people, such singers as Kousnietzov, Petrenko, Roydestvensky (all known in London, at the Beecham opera), and a new soprano, Skoretzkaya Sobinov, and a new bass, Mozyoushin, are appearing. Moreover, Chaliapin is to give a number of performances there before he goes on to the Mariinsky. At the People's Theatre is shortly to be produced a new opera, "The Days of our Life," by Glouortzov, the libretto of which has been based upon a book by Leonid Andreev. At Moscow, the Imperial, the Zimin, and the People's Operas are open, as also are the town theatre at Kiev and the Grand (town) Theatre at Odessa. From all of this it would appear that in Russia folk are by no means forgetting that there are still in this world other matters than the purely martial.'

Miscellaneous.

The Oriana Madrigal Society resumed its meetings on October 18. Practices are held in the studio at Leighton House, Holland Park Road, Kensington (sopranos and altos, 5.15 to 6.45; tenors and basses, 5.45 to 7.15). Three or four concerts are contemplated as usual, but this season they will probably be of unaccompanied music only, and the choir will be limited to eighty voices. Each year an attempt is made to improve the personnel of the choir. Application to join is invited from any singer who is a good soloist, and musically. In selecting voices (other things being equal) preference will be given to those who are free to tour, if necessary, as it is hoped that at times the Society may appear elsewhere than in London. Further particulars of the Society may be had from the hon. secretary, Mr. O. J. R. Howarth, 24, Lansdowne Crescent, W. This Society fulfils its functions so admirably under the expert skill of Mr. Kennedy Scott, that we trust it will receive the support it so fully deserves.

Prof. Granville Bantock presided at the annual meeting of the Birmingham and District Branch of the English Folk-Dance Society, held on October 14. This branch has now two hundred members. Prof. Bantock said that up till now English national dances lacked life compared with the Irish, Scottish, and Welsh. He hoped that the Society would be able to amend this. We wonder whether the Professor has witnessed much of the 'Morris' and other traditional dancing now being practised all over the country. If he could but be persuaded to 'take a cure' in the form of a practical course of such dancing, he would, we feel convinced, change his views as to the demands it makes upon energy, and he would be a wiser—if a thinner—man!

The Classical Concert Society gave its first concert on October 13 at Aeolian Hall. Mr. Leonard Borwick played Bach's Chromatic Fantasia and Fugue, and Schubert's Sonata in A minor. An accident to the pianoforte during the performance of the first-named piece was disconcerting. Mr. Campbell McInnes sang Dr. Vaughan Williams's cycle 'House of Life,' and some old Scottish songs. At the second concert, on October 20, the instrumental items were Ernest Chausson's Piano-forte quartet (well played by Messrs. Jongen, Defauw, Tertis, and Doehard), and Beethoven's Serenade Trio (Op. 8). Mr. Gervase Elwes gave a finished performance of some unacknowledged French and English songs. Mr. F. B. Kiddle accompanied.

After a somewhat disappointing season (1914-15), due to various circumstances connected with the War, the Jersey Choral Society—an institution of some thirty years' standing—seems to have entered on a new lease of life. The membership now reaches a total of ninety, with prospect of more. The Society was unfortunate in losing the services of Mr. John Hubert, its late conductor. He is succeeded by Mr. Leslie Curzon. The Society is rehearsing Sullivan's 'Prodigal Son' and Elgar's 'It comes from the misty ages' for a charity concert which it is proposed to give in December.

The Hackney Institute Musical Society (formed under the auspices of the London County Council) has issued an exceptionally attractive programme of illustrated lectures to be given once a month during the winter at the L.C.C. Hackney Institute, close to Hackney Downs Station. The lecturers include Mrs. Newmarch, Mr. Hubert Bath, Dr. Walford Davies, Mr. Wilfrid Davies, Mr. Ernest Fowles, Mr. H. Plunket Greene, Mr. C. Egerton Lowe, and Dr. H. W. Richards. The hon. secretary is Miss Ethel Bishop, 8, Penbury Road, Lower Clapton.

On October 20, at Aeolian Hall, Mr. Kalman Ronay gave the first of a series of chamber concerts in which it is intended to give prominence to British music. The Hon. Mrs. R. H. Lyttelton and Mr. Ronay gave admirable performances of Bach's A major Sonata and Saint-Saëns's Sonata in D minor for violin and pianoforte. The native work on this occasion was Mr. York Bowen's Suite in D minor, with the composer at the keyboard. Russian and French songs were well sung by M. Oumirov, accompanied by Mrs. Lyttelton.

A pianoforte and violin recital was given by Mr. Harry S. Greenwood and Mr. T. B. Sidebotham at Stockport on September 30, in aid of Red Cross Funds. An excellent programme contained Mozart's Sonata in B flat, and the 'Kreutzer,' and solos by Chopin, Schubert, and Mozart. Mr. Bridge Peters sang a song-cycle by W. Y. Hurlstone and items by Walker, Coleridge-Taylor, Somerville, and Maddison.

Trinity College of Music announces the following appointments to the teaching staff: Madame Hilda Wilson, Mrs. Helen Trust, and Madame Lena Law (singing); Dr. Janet Salsbury (harmony); Messrs. George Vincent, C. Egerton Lowe, and George Magrath (pianoforte); also in the Junior School: Mrs. Appery (violin) and Mr. Edgar Greiffenhagen (harmony).

Riga, a town whose fate the world is watching with great interest, has not only associations with the immortal story of the young lady and the tiger, but also with Wagner, who spent a troubled year or so there in 1838-39, meantime he was working out the composition of 'Rienzi.'

At his pianoforte recital given at Æolian Hall on October 9, Mr. Mark Hambourg brought forward pieces by Bull, Gibbons, Blow, Purcell, and Dr. Arne. He also played Handel's 'Harmonious Blacksmith,' and Tausig's fearsome transcription of Bach's Organ Toccata and Fugue in D minor. He plays with much character and temperament.

The harmony prizes offered by the Royal Society of Arts at its Spring examinations were awarded as follows: First prize of £3 to William Robert Stride (age seventeen), London County Council Classes; and Second prize £2 to Catherine Underwood (age seventeen), of the Victoria Institute, Worcester.

Mr. Macdonald Smith, the author of the 'From Brain to Keyboard' method, suggests that the winter evenings are a favourable time for pianoforte practice. He claims that his method greatly facilitates the command of the keyboard, and enables students to avoid the drudgery too usually associated with the acquirement of technique and reading.

The Orchestral Society at Southport has issued its prospectus for the coming season. Mr. William Rimmer is the conductor. Miss Irene Scharrer (pianoforte), Miss Gertrude Blomfield (soprano), and Mr. Arthur Catterall (violin) are amongst the artists engaged.

Mr. Albert Sammons co-operated with Miss Winifred Christie (pianoforte) in a recital given at Æolian Hall on October 11. The result was a noteworthy ensemble. César Franck's Sonata, the 'Kreutzer,' and Bach's Sonata in E major, No. 3, were items finely played.

Miss Lily West gave a chamber concert at Bechstein Hall on October 9. The programme included the Brahms Quintet in F minor, Op. 34, T. B. McEwen's String quartet in A major, and Schumann's Quintet in E flat major. Miss West is a skilful pianist.

M. de Pachmann had an audience that filled Queen's Hall for his recital on October 2. With the enthusiasm of these devotees burning as brightly as ever, and with the great pianist in his best form, the afternoon was a huge success.

Miss Gwynne Kimpton announces her intention of going on with her Orchestral Concerts for Young People at Æolian Hall. She contrives to get excellent performers. It is very much to be hoped that the enterprise will be liberally supported. The first concert was announced for October 23.

Harpists do not get all the recognition they deserve. An account of a recent performance of Miss Dorothy Godwin at Pontypriid that has reached us speaks very enthusiastically of her powers. Miss Godwin is a sub-professor of the harp at the Royal Academy of Music.

At Æolian Hall on October 12, Madame Alys Bateman gave the first of a series of concerts devised to bring forward Russian, Polish, and Finnish music. Madame Bateman sang songs by Merikanto, and M. S. Lasserson played Glazounov's Violin concerto.

M. Vladimir Cernikov accomplished a double purpose on October 13 when at the Regent Street Polytechnic he demonstrated his own skill and the advantages of the Clutsam 'Cradle' keyboard. Mr. F. Clutsam, the inventor, made some explanatory remarks.

Mr. Archy Rosenthal gave pianoforte recitals at Steinway Hall on October 16 and 19. He is one of the sanest players of the day. His technique is adequate, and he applies it strictly to interpretation and not to show.

Mr. Isidore de Lara still perseveres with his War Emergency Concerts, of which he has given 250. His spotlessness of British music and especially that by living composers is persistent.

Madame Kendall, a Brazilian singer, gave a vocal recital at Æolian Hall on October 14. She has a rich voice of mezzo-soprano range, and she sings well without displaying special subtlety.

Mr. A. J. Heard Norrish and his wife and family are returning to England from Natal, South Africa, by the 'Kenilworth Castle,' having sailed October 8.

Mr. Tobias Matthay gave a lecture at the Royal Academy of Music on October 13 on 'Rubato, the necessity of Analysis, and the nature of Rhythm.'

Answers to Correspondents.

G. C. M.—The nomenclature of the Modes is a standing puzzle to many students because the same names (Dorian, Phrygian, &c.) are used to describe quite differently formed scales. The names used by the Greeks were adopted for the Ecclesiastical Modes, but unfortunately they were not applied to the same successions of tones and semitones.

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OLD

ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glee and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

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ALFRED MOFFAT.

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7.	SONATA in D major	RICHARD JONES	2
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13.	SONATA in D minor	JOHN HUMPHRIES	2
14.	SONATA in A minor	THOMAS VINCENT	2

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This Supplement is part also of the November issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 88.

THE PROSPECTS OF THE COMPETITION MOVEMENT.

We hope in our next issue to give a list of competitions projected for next year. To this end we invite readers to send us all the information they are able to collect. No doubt many committees hesitate to decide to go on because there are so many obstacles to face. But we trust that where the circumstances seem not too unfavourable, committees will be encouraged by the example of the Festivals that have announced their intention to go on. In London, the People's Palace, Stratford, and South London centres have issued, or are about to issue, syllabuses, and in each case they have derived confidence from the success that attended their 1915 Festivals. The number of choral entries that have been made at competitions whose doings we have reported during the past six months (see Belle Vue in our present number) is surprising, and is an indication of the strength of the desire of chorists to continue practice and to find an arena for performance. The Midland (Birmingham) Competition announces a remarkably complete series of competitions to be held in the spring. We comment elsewhere on this great scheme. Other centres are being assisted financially by the Association of Competition Festivals, which has had a sum of money placed at its disposal.

To some good people it may seem not meet in these serious times to attempt to hold a gathering that can be described as a 'festival.' The word carries with it an association of joyfulness. But as used in the competition movement it is a synonym of an educational stimulus and a refining occupation, and it is on this ground that it can be freely advocated. If soldiers in camp can with perfect propriety derive moral advantage from a musical competition (see the report of the Winchester Eisteddfod given below) surely civilians may derive comfort and satisfaction by similarly keeping music going.

THE MIDLAND (BIRMINGHAM) COMPETITION FESTIVAL.

This leading Festival, which was last held in the spring of 1914, is to be held on seven days in May (13, 15, 16, 17, 18, 19, 20), 1916. The syllabus is issued, and it is a document that should be interesting to all who are promoters of the movement. The 'foreword' of the committee says that:

The difficult problem of the desirability, or otherwise, of holding the Festival in May, 1916, in view of the national situation at the present time caused by the War, has been very carefully considered by the committee. It feels that it ought seriously to hesitate to check in any way the work, so well begun, of encouraging and fostering the study of good music among all classes; that, at such a time as the present, every effort should be made to maintain, as far as possible, legitimate interests and recreations, and that music may be one of the most cheering and comforting

antidotes to the anxieties and hardships of the War. It has decided that it is its duty, at any rate, to give the music-loving public every opportunity of participating in the Festival, and is therefore issuing the syllabus for a complete Festival with the exception of the classes for prize choirs and orchestras. At the same time, the committee must reserve to itself the right to abandon any further portion of the Festival should it deem it desirable to do so at a later date.

Owing to the impossibility, in most instances, of obtaining sufficient copies of music published abroad, the committee felt that it had an unique opportunity, which ought not to be lost, of selecting the music entirely from the works of British composers, and of thus introducing a number of unfamiliar works to the competitors and audiences. The syllabus does not contain some British compositions which the committee would have selected but for the fact that they are published abroad, and consequently sufficient copies are not available.

The shields presented by publishers of German nationality are not offered for competition at this Festival.

The great interest which has been aroused in folk-dances has led the committee to consider the inclusion of this form of art in the Festival, and it has decided to allot to it one afternoon and one evening session. In consultation with the Birmingham committee of the Folk-Dance Society, it has drawn up a scheme which is given in the body of the syllabus.

The entries in the classes for church and chapel choirs have up to the present been disappointing, and the Festival has, in consequence, done little for the improvement of Church music. Mr. Nicholson, the organist of Manchester Cathedral, who had been engaged to deal with these classes, put forward a suggestion that the committee might organize a Festival service for Church choirs in one of the principal churches in the city. After consultation with him as to details, the committee invited the clergy and organists of the diocese to a meeting, at which it was decided to arrange a Festival service, under the direction of the Midland Competition Festival Society, on the lines which have proved so successful in the Manchester diocese. A joint committee was appointed to prepare a detailed scheme for a service to be held during the week of the Festival, and it is hoped that, should this prove successful, a similar scheme may in future years be organized for choirs of other religious bodies. A separate syllabus has been prepared for this scheme, which may be obtained from the general honorary secretaries. Two competitive classes will, however, be retained in the general Festival.

Seventy-six classes are announced, and they comprehend most departments of musical activity. One special class that was a strong feature of the 1914 competition is inevitably absent: that is, the class for the prize choirs of other competitions held at various centres—some very distant—in the country. It is not only that many of these choirs could not possibly attend in their full strength, but that the railway companies are unable to grant any facilities. The shield presented in 1914 by a well-known German publishing house is of course

not offered as a trophy, and it may be presumed that it will never again figure in this or any syllabus. What will become of it?

The choral tests selected form a remarkable collection of comparative novelties, blended with choice examples of the madrigal and later schools.

The statement that owing to the impossibility of obtaining foreign publications, the committee felt that this created 'an unique opportunity, which ought not to be lost, of selecting the music entirely from the works of British composers,' is scarcely a compliment to our countrymen. But the selection will stand on its merits, although owing to a regrettable, if honourable, self-denying ordinance the compositions of one of the foremost British musicians, Prof. Granville Bantock (who is one of the chief promoters of the Festival), are excluded.

The tests in the chief choral classes are as follows :

FEMALE-VOICE CHOIRS (Midland Counties).

'Most gentle moon' (Julius Harrison).

S.S.A.A., unaccompanied.

'Ode to Autumn' (Anderton).

S.S.A.A., accompanied.

(Open.)

'Flower fairies' (W. J. Fenney).

Six-part, unaccompanied.

'Good-morrow, fair ladies' (Morley).

S.S.A., unaccompanied.

MIXED-VOICE CHOIRS (Midland Counties).

'Fraile man, despise the treasures' (John Bull).

S.S.A.A., unaccompanied.

'The Banner of St. George,' Cantata (Elgar).

(Open.)

'Sing aloud with gladness' (S. Wesley).

Five-part, unaccompanied.

'The dance of the sword' (H. Priestley Smith).

Unaccompanied.

'Hark! hear ye not' (Bateson).

Five-part, unaccompanied.

MALE-VOICE CHOIRS (Midland Counties).

'Loch Leven love lament' (Robertson).

'Loud sang the Spanish cavalier' (Coleridge-Taylor).

(Open.)

'Father of heroes' (Lovatt).

'The Reveille' (Elgar).

SCHOOL AND JUNIOR CHOIRS.

In this department we may look for good entries. School-singing in Birmingham and district, as exemplified on the three previous occasions, has reached a high standard. Eight classes are enumerated. One is a cantata class, the work to be prepared being 'Childe Allen-a-Dale,' by Mr. Sydney H. Nicholson, the Manchester Cathedral organist. Most of the music is well selected, but we are dubious as to the wisdom of the tests put down for one of the girls' school classes, viz. :

SECONDARY SCHOOL CHOIRS.

(Girls under 18 years of age.)

All unaccompanied.

'Ye spotted snakes' (Havergal Brian).

Four-part, S.S.A.A.

'The fairies' song' (Bishop).

Four-part, S.S.A.A.

'Birds are singing' (Robertson).

Three-part, S.S.A.

'Blow, bugle, blow' (Bainton).

Four-part, S.S.A.A.

The four songs must be prepared, and the adjudicators will select two or three for actual competition.

Is it good for girls under eighteen years of age to be grinding away at second contralto music intended certainly for women contraltos with fully developed voices? The second contralto part in 'Ye spotted

snakes' and 'The fairies' is constantly drawing upon notes below the treble staff, and low G is frequently used. We are not finding fault with the music, but will it 'come off' with junior resources? And is the encouragement to young girls to attempt such music consistent with the voice-training scheme advocated by the local Education Authority?

The hon. secretaries are, as before, Mr. George J. Bowker and Mr. F. W. Stevens, two of the ablest men who have ever devoted their organizing skill and attention to this department of arduous activity. Address the Queen's College, Birmingham. The cover of the syllabus underlines the solemn warning that 'no reply to a communication will be sent unless a stamped addressed envelope is enclosed.'

FOLK DANCES.

Under this head, classes for Morris Dances, Country Dances, and Singing Games for Children are announced, and there are also Morris Dances and Country Dances for Working Girls. For Adults there are again Morris and Country Dances, and in addition Sword Dances, which if successful in drawing good competitions will be a great interest to the public.

Mr. Robin H. Legge, in the *Daily Telegraph*, says:

The provincial music-festival seems clearly to have allowed itself to be obliterated from our musical life, and it is an open question if the old type will ever again be able to revive itself. In some places it is no longer wanted, but this is not the case everywhere, and I, for one, would be very sorry to see the extinction of the Three Choirs meetings, for there at any rate is a semblance of local life intermingled with the festivals. But the decay of the old style of Festival seems to have given a new life to the competition festival, an institution which undoubtedly is doing a great deal of good in provincial centres. A proof of the growing importance of these institutions is the fact that the authorities of the Midland Festival have already issued their complete syllabus and programme for the meeting in May next at Birmingham. There cannot be much evidence of decay here in these circumstances.

I think all will agree with the committee that it would be a thousand pities to check in any way the festival work so well begun in past years; and many will delight, as I have said, in the fact that all the music set as a test is of native origin. But the committee itself seems a little doubtful of the wisdom of its action, since it attributes the choice to the difficulty of obtaining sufficient copies of some music from abroad just now. 'The committee felt that it had an unique opportunity which ought not to be lost of selecting the music entirely from the works of British composers.' This seems to dim the glamour just a little, does it not? The shields offered for competition by German publishers are not to figure in the programme, but two scholarships, of which one is offered by the University of Birmingham, are to be competed for.

The *Manchester Guardian* says:

The Midland Competition Festival in May is to be conducted on strictly national lines, not only foreign music but also English compositions published abroad being omitted from the syllabus. As Mr. Delius and Mr. Bantock, to go no further, owe their first reputation to the enterprise of foreign publishers, these restrictions will cause much reflection on the shortcomings of music publication in England. But not all the music of these composers has been published abroad, and whatever may be the reason why Mr. Bantock's compositions are not represented on the syllabus it is an insufficient reason. A composer so inspiring in quality and so much identified with Birmingham and the Festival itself is an asset too great to be sacrificed.

It is odd that British music publishers should be blamed for the predilection of some British composers for foreign publishers.

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As was August, n out who discussed held at B secretary the total the receiv a deficit o round, w the comm The M presided. result o guarantee £1,076. a first c on the to that c would be would lea Mayor s Eisteddf the comm because Eisteddf to do so, by their Henry L the Assoc that incu this view exception them ha success approach decided been asce

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The h disappea he is ard fever wa October circumsta under d organized taken pl it was a to the Horatio and the Roberts' Welsh F scheme, choral ar chief ten bass, qua of £5 an supplement folk. As hold a previous At the many we the Cor Division. manifest well-esta into uni Botel, th

THE BANGOR NATIONAL EISTEDDFOD.

A RETROSPECT.

As was fully expected, this event, which was held in August, resulted in a severe loss, and it is now to find out who is to pay the piper. The situation was discussed at a meeting of the Executive Committee held at Bangor on October 8. Mr. H. O. Hughes, the secretary of the finance committee, stated that the total expenditure had been £3,962 10s. 1d., and the receipts had amounted to £2,986 2s. 10d., leaving a deficit of £976 7s. 3d. A special appeal had been sent round, which realised £202 9s. The actual deficit for the committee to deal with was therefore £773 18s. 3d.

The Mayor of Bangor (Mr. R. T. Williams) presided. He expressed disappointment at the result of the appeal. It was stated that the guarantee fund was estimated to be good for £1,076. The Finance Committee recommended that a first call of 10s. in the pound should be made on the guarantors, and a resolution was moved to that effect. Sir Henry Lewis submitted that it would be better to call up 12s. 6d. in the pound. This would leave £100 to be raised by other means. The Mayor said that help was expected from the National Eisteddfod Association. Mr. Owen Owen said that the committee had a strong claim on the Association, because that body had got Bangor to hold the Eisteddfod when no other town in Wales would offer to do so, and if there had been profits the Association by their agreement would have claimed half. Sir Henry Lewis said that it was no part of the function of the Association to help financially any Eisteddfod that incurred loss. Prof. Lewis Jones agreed with this view, but he stated his belief that under the exceptional circumstances the Association would meet them handsomely. The Dean of Bangor said that success in this quarter depended upon how they approached the Association. In the end it was decided to postpone a call on guarantors until it had been ascertained what help the Association would give.

A WELSH SOLDIERS' EISTEDDFOD AT WINCHESTER.

The hankering after Eisteddfodic joys does not disappear from the bosom of a Welshman even while he is arduously training for the Army. This elemental fever was pleasantly manifested at Winchester on October 4, when an Eisteddfod, as full-blown as the circumstances would permit, was held in the Guildhall under distinguished patronage. A smaller event, organized by the 13th Royal Welsh Fusiliers, had taken place in August, and the success with which it was attended encouraged the idea of appealing to the whole Welsh Division. Brigadier-General Horatio J. Evans was the president of the committee, and the general secretaries were Chaplain P. Jones-Roberts and Lance-Corporal G. H. Rees, 13th Royal Welsh Fusiliers. There were fifteen classes in the scheme, of which nine were for music, namely, chief choral and second choral (for male voices of course), chief tenor and second tenor, chief bass and second bass, quartets, duets, and instrumental solos. Prizes of £5 and downward were offered, and these were supplemented by batons and other gifts from townsmen. As there were 73 entries, it was necessary to hold a preliminary sorting-out competition on a previous day.

At the finals there was a large audience, comprising many well-known residents, including the Mayor and the Corporation, and, besides, the officers of the Division. The greatest interest in the proceedings was manifested. During the evening, in accordance with well-established precedent, the assembly broke out into united song, the choice falling upon 'Ton y Botel,' the hymn 'Great God of Wonders,' and 'Land

of our fathers.' Lance-Corporal Gomer-Evans was the 'conductor' (that is, the manager and general free 'lance' platform enlivener). He told an amusing story against himself. A visitor at a lunatic asylum was surprised to observe that a patient in the grounds was at intervals hitting himself on the head with a hammer. When asked to explain, the lunatic, with a crafty grin, said, 'It is so lovely when you leave off.' Then the Lance-Corporal sat down amidst much laughter.

The proceedings lasted from 6.30 p.m. until 11.30 p.m. The test for the chief choral class was 'The destruction of Gaza' (De Rillé). Three choirs competed, the 13th and the 16th Royal Welsh Fusiliers and the 14th Welsh Regiment. The result was in the order named.

In the 'second' choral class the competitors were allowed free choice of piece, and six choirs competed: the Cardiff City Choir (Soldiers' chorus, 'Faust'); the 13th Royal Welsh Fusiliers ('Lost love,' by Dr. D. Vaughan Thomas); the 17th Royal Welsh Fusiliers ('Comrades' song of hope,' by Adam); the 16th Royal Welsh Fusiliers (same piece); the 15th Royal Welsh Fusiliers ('In absence,' by Dudley Buck); and the 15th London Welsh ('Comrades' song of hope'). The first place was awarded to the Cardiff City Choir, and the 13th and the 17th Royal Welsh Fusiliers were bracketed second.

Three competitors sang in the chief tenor class, and the first place was gained by Corporal W. Phillips (Welsh Regiment), who sang Handel's 'Total Eclipse' very finely. Four soloists came forward in the chief bass class, and the award was to Sergeant D. Williams (16th Royal Welsh Fusiliers), who sang Mendelssohn's 'It is enough.' A cornet soloist, Bugler Cordery, gained the premier position in the instrumental class.

Dr. Prendergast (organist of Winchester Cathedral) was the adjudicator.

BELLE VUE, MANCHESTER.—October 2.

Despite the disturbing element of the War and a lack of the usual railway facilities, the entries for the chief event at the fourteenth annual Belle Vue Choral Contests showed a marked increase on those of recent years—fourteen choirs competing for the Fifty-Guinea Challenge Trophy, a result doubtless due in some measure to the popular character of the test-pieces. F. Corder's lovely if exacting 'I love the jocund dance' proved a capital foil to the hymn-like setting of Barry Cornwall's 'Song for twilight' by one of the adjudicators, Mr. C. H. Fogg.

The choirs (which as usual were heard *in camera*) appeared in the following order:

		Conductor.
3rd.	Middleton Musical Society	Mr. John Kirkham.
	Gladholt Vocal Union (Huddersfield) ...	Mr. J. Fletcher Sykes.
	Failsforth Co-operative Society ...	Mr. J. E. Smith.
	Stocksbridge Choral Union (Sheffield) ...	Dr. W. M. Robertshaw.
	Stretford Glee and Madrigal Society ...	Mr. Thomas Corlett.
	Longton Competition Choir	Mr. W. J. Salt.
2nd.	Atherton Baptist Choral Society ...	Mr. George Meadows.
	Bolton Co-operative Choral Society ...	Mr. A. Knight.
	Cornholme Valley Choir (Todmorden) ...	Mr. Fred. W. Helliwell.
	Hindley Glee Union (near Wigan) ...	Mr. Joseph Layland.
	May Bank Choir (Stoke-on-Trent) ...	Mr. Arthur Dutton.
1st.	Mossley Vocal Society ...	Mr. John Shaw.
	Salford Vocal Society ...	Mr. Geo. T. McDougall.
	Ryecroft Vocal Society (Ashton-under-Lyne) ...	Mr. Jack Ramsden.

The War, however, had affected the personnel of the choirs, there being an evident shortage of male voices in more than one instance, and though the famous May Bank combination showed signs of this shortage by the lack of a perfect balance of parts, they were awarded premier honours for the third year in succession, and thus became the proud possessors of the Challenge Trophy.

The nine chapel choirs which competed for the 'Wagstaff' Challenge Bowl had (as usual) to submit to a weeding-out process, leaving the following four to sing once again S. S. Wesley's 'Blessed be the God and Father,' which has figured once before as a test-piece at these Gardens:

3rd.	Middleton Road 'Primitive Methodist, Oldham ...	Mr. Fred. Lard.
	Altrincham Primitive Methodist... ..	Mr. J. A. Hill.
1st.	Matlock Primitive Methodist	Mr. L. G. Wildgoose.
2nd.	Radcliffe Bridge Wesleyan...	Mr. Edward Barnes.

Conductor.

Here again the Radcliffe Bridge Choir came near scoring the same success as May Bank, but after carrying off the Challenge Bowl on the last two occasions they had to yield pride of place to Matlock, who were placed second last year.

The 113 aspiring vocalists in the solo classes were given the choice of two songs, with the exception of the basses, who had to sing both 'Life and death' (Coleridge-Taylor) and J. L. Hatton's 'To Anthea,' premier honours in this class falling to G. H. Green, Thongsbridge.

The principal winners in the other classes with the songs of their choice were:

SOPRANOS.

Test: 'Elsa's dream' (Wagner).
Hettie Crabtree, Hebden Bridge.

CONTRALTOS.

Test: Serenade in D flat (Bantock).
Annie L. Jones, Stretford.

TENORS.

Test: Recit. and Air: 'All hail! thou dwelling pure and holy,' from 'Faust' (Gounod).
H. Jones, Edgeley, Stockport.

This year there was a quintet of judges formed by Mr. R. H. Wilson, Mr. C. H. Fogg, Mr. Walter S. Nesbitt, Mr. John Holgate, and Mr. Samuel Broughton.

NORTHAMPTON.

The twenty-fourth Annual Eisteddfod, held under the auspices of the Northamptonshire Sunday School Union, took place in the Town Hall on October 12, 13 and 14 before crowded audiences, many being unable to secure admission. Fifty pounds was offered as prizes in choral contests and competitions in action-song, vocal solos, pianoforte, violin, and elocution. The keenest interest was shown. The chief choral competition was won by Mount Pleasant Baptist Choir, the test-piece being 'My bonny lass' (Edward German). The church choir trophy was won by Kettering Road Primitive Methodist Choir, the Sunday School Choir shield by Doddridge Memorial School, and the male-voice choir prize by Primrose Hill Church Choir. Mr. John James, Stoke-on-Trent, adjudicated. There were about 200 entries, and nearly 1,000 performers took part.

STIRCHLEY (BIRMINGHAM DISTRICT).—October 16.

The thirteenth Annual Competition Festival, promoted by the Co-operative Choral Association (Midland section), was again a fair success in view of the situation. Five choirs attended to sing 'O say, ye saints' (C. F. Miller) and 'Music' (C. Lee Williams). Stirchley (Mr. W. Leech) gave excellent performances, and was awarded 169 marks (out of 200). Long Eaton (Mr. W. Woolley) was practically equal, inasmuch as it gained 168 marks. Thirty-five soloists

competed. These included twelve tenors and eleven basses. The successful competitors were Miss Ivy E. Norton (soprano), Miss Elsie Baggeley (contralto), Mr. H. Smith (tenor), and Mr. J. A. Worley (bass). Mr. Arthur T. Akeroyd adjudicated.

HAUGHTON (STAFFORDSHIRE) AND DISTRICT.

The committee (of which Ida Countess of Bradford is the president) has issued a syllabus inviting entries for a competition to be held in March. Eleven classes are enumerated: four for mixed voices, three for female voices, two for schools, and two for male-voice quartet. The hon. secretary is Miss B. E. Roysds, Haughton, Stafford.

The Council of the Stratford (London, E.) Festival met on September 19, to receive the report of the spring operations. Mr. J. W. Ullyet presided. The secretary, Mr. John Graham, stated that the receipts for the year had been £557 and the expenses £514. In view of the success that had attended the Festival this year, it was resolved to continue in 1916, the dates fixed being April 1 to 3, and April 15.

From Dr. Coward's 'Choral Technique and Interpretation' (Novello):

SINGING FROM MEMORY. RESTS.

No singer should be allowed to sing in a competition who has not learnt the words and music by heart. It is only by this thoroughness that the best mechanical results can be obtained. . . . Still, notwithstanding that the choir may know the music perfectly, the singers should use the copies at the performance. A glance will remind them of critical or delicate phrases, and keep them right when there are rests. More catastrophes at performances occur through neglect of 'rests' than from any other cause. The things which make me run cold when I recall them are connected with the rests. Of course what is a tragedy to one person may be a comedy to another. Once when I was adjudicating at Keighley a choir was singing finely and with triumphant swing, when an absent-minded beggar came in boldly at a rest. The conductor gave a tremendous stamp, and exclaimed 'That's done it.' It was as he said. This shows (a) the importance of calling attention to 'rests,' especially where similar phrases have pauses of different lengths, as in the first chorus of 'The Golden Legend' and in the 'Soldiers' Chorus' from Berlioz's 'Faust,' and (b) suggests that it is too risky to sing without occasionally glancing at the copies.

[What conductor has not suffered anxiety near the end of the 'Hallelujah Chorus' test an excited choralist should yell one 'Hallelujah' too many?—ED., C. F. R.]

THE BAGPIPES IN BATTLE.

The *Morning Post* of October 25 contained the following striking reference to the national music of Scotland:

A recent attack by some British and Indian battalions against the Mauquissart defences of the pit (Münster) German Corps north-east of Neuve Chapelle is worthy of record for the characteristic dash and gallantry of the battalions concerned.

The Black Watch went into action with their pipers playing 'Highland laddie,' the famous charge of the regiment, and the enemy have reason to remember their terrible dash through trench after trench, amid the smoke of the exploding bombs.

The pipers paused at the first German trench, still playing, as the position was cleared of the enemy. Two of them at least mounted the parapet, and the defiant skirl of their pipes could be heard above the crash of the bombs. One piper was shot down; his companion did not move, but continued playing as though on the barrack square. Then, as the men of the Black Watch continued their advance, the pipers followed down the captured trenches, the notes of 'Highland Laddie' still sounding triumphantly amid the infernal tumult as the smoke swallowed them up.

Ⓢ Most Merciful!

SHORT ANTHEM OR INTROIT.

Words by Bishop HEBER.

Composed by ERNEST BULLOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Slow and with great expression.

SOPRANO.

ALTO.

TENOR.

BASS.

O most mer - ci - ful!

Slow and with great expression. ♩ = 72.

ORGAN.

p O most boun - ti - ful! God, the Fa - ther Al - might - y!

p God, the Fa - ther Al - might - y! . .

p O most boun - ti - ful! . . God, the Fa - ther Al - might - y! . .

p God, the Fa - ther Al - might - y! . .

senza Ped.

O MOST MERCIFUL!

pp God, the Fa - ther Al - might - y! *p* O most

pp God, the Fa - ther Al - might - y!

pp God, the Fa - ther Al - might - y! *p* O most

O . . . most mer - ci - ful!

pp *p Ch.* *Ped.*

mf boun - ti - ful!.. God, the Fa - ther Al - might - y!

mf God, the Fa - ther Al - might - y!

mf boun - ti - ful! God, the Fa - ther Al - might - y!

mf God, the Fa - ther Al - might - y!

mf God, the Fa - ther Al - might - y!

mf *p Gt. cres.* *Ped.*

senza Ped.

Poco animato.

mf By the Re - deem - er's Sweet In - ter -

Poco animato.

mf *mp*

O MOST MERCIFUL!

musical score for the first system of "O Most Merciful!". It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "By the Re-deem-er's Sweet In-ter-ces-sion, Hear . . .". The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include *mf* (mezzo-forte).

musical score for the second system of "O Most Merciful!". This system continues the vocal and piano parts. The vocal line includes the lyrics "By Sweet In-ter-ces-sion, Hear us, the Re-deem-er's Sweet In-ter-ces-sion, Hear, help . . us, when we . . us, By . . Sweet In-ter-ces-sion, Hear, help . . us, when we". The piano accompaniment features more complex chordal textures and melodic lines. Dynamics include *poco accel.* (poco accelerando), *f* (forte), *molto cres.* (molto crescendo), and *ff* (fortissimo).

O MOST MERCIFUL!

molto dim. mp rall.

help us . . . when we cry.

molto dim. mp rall.

cry, help . . us, when we cry, help us, when we

molto dim. mp rall.

cry, help . . us, when we cry, help us, when we

molto dim. mp rall.

help us, hear us, help . . us, when we

Solo

molto dim. mp rall.

Più lento. pp mf rall. morendo.

O . . . most mer - ci - ful! . . .

pp mf rall. morendo.

cry. Most mer - ci - ful! . . .

pp mf rall. morendo.

cry. Most mer - ci - ful! . . .

pp mf rall. morendo.

cry. Most mer - ci - ful! . . .

Più lento. p Sw. mf p pp

senza Ped. Ped. 32 ft.

78. Above
98. Almi
145. Ditt
120. Almi
20. And
24. Arise
36. Arise
126. Arise
168. Arise
60. Ave
48. Ave
90. Awak
177. Be no
129. Behol
175. Behol
177. Behol
195. Behol
30. Belov
35. Belov
10. Belov
104. Besid
160. Bles
155. Bles
125. Bles
143. Bles
9. Bles
190. Bles
20. Bles
194. Bles
207. Bles
98. Break
175. Break
17. Christ
90. Come
102. Come
40. Come
173. Come
106. Deliv
127. Deliv
164. Excep
135. Fath
25. For it
81. For o
179. Forth
91. Fret n
60. Give
114. Give
38. God s
1. God, I
203. Grant
11. Grant
205. Grant
141. Hark,
147. Haate
47. Have
120. He th
170. Hide
173. Hide
213. Ho !
207. Holy,
124. How
169. How
111. I am
170. I am
80. I hear
86. I hear
137. I hear
90. I look
54. I will
42. I will
189. I will
131. I will
196. I will
8. I will
37. I will
85. If any
203. If any
21. If tho
215. In life

Good King Wenceslas

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Andante con moto. *f*

SOPRANO. 1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,

ALTO. 1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,

TENOR. 1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,

BASS. 1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,

Andante con moto. $\text{♩} = 66.$

ORGAN. *p* *f*

When the snow lay round a-bout, Deep, and crisp, and e - ven: Bright-ly shone the moon that night,

When the snow lay round a-bout, Deep, and crisp, and e - ven: Bright-ly shone the moon that night,

When the snow lay round a-bout, Deep, and crisp, and e - ven: Bright-ly shone the moon that night,

When the snow lay round a-bout, Deep, and crisp, and e - ven: Bright-ly shone the moon that night,

GOOD KING WENCESLAS.

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

fu - el . . .

fu - el . . .

fu - el . . .

fu - el . . .

mf Ch.

Ped.

TENOR SOLO.

2. "Hither page, and stand by me, If thou know'st it, tell - ing, Yon-der peasant, who is he?

Sw. Reed.

Ped. soft 8 ft. only.

GOOD KING WENCESLAS.

SOPRANO SOLO.

Where and what his dwell - ing ? "Sire, he lives a good league hence, Underneath the moun - tain,

L. H. R. H.
Ch. 4 & 8 ft.

Right against the for - est fence, By Saint Ag - nes' foun - - - tain." . . . (Siv.)

Siv. *legato.*

TENOR SOLO.

3. "Bring me flesh, and bring me wine, Bring me pine-logs hith - er ; Thou and I will

p
16 ft.

FULL.

Page and mon-arch forth they went,

FULL.

see him dine, When we bear them thith - er." Page and mon-arch,

Trumpet.

Ch. coupled to Siv.

GOOD KING WENCESLAS.

Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter

Through the rude wind's wild la - ment, And the bit - ter

Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter

Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter

Ch.

wea - - - ther.

wea - - - ther.

wea - - - ther.

wea - - - ther.

p *Gt.* *Gt.* *dim.* *Sw.* *rall.*

GOOD KING WENCESLAS.

Poco lento.
SOPRANO SOLO.



4. "Sire, the night is dark - er now, And the wind blows strong - er;

Poco lento.



rall.



Fails my heart, I know not how, I can go no long - er."

soft Gt.



Tempo lmo.
TENOR SOLO.



"Mark my foot-steps, good my page! Tread thou in them bold - ly: Thou shalt find the

Tempo lmo.



a tempo.



win - ter's rage Freeze thy blood less cold - - ly."

Full Sw.

f Gt. a tempo.



GOOD KING WENCESLAS.

Maestoso.
ALL VOICES IN UNISON.

5. In his mas-ter's steps he trod,
Maestoso.

molto cres.

molto rall.

ff

While the snow lay dint - ed; Heat was in the ve - ry sod Which the saint had

print - ed. There-fore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

sempre ff

rall.

Ye who now will bless the poor, Shall yourselves find bless - - ing.

rall.

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